TWENTY CENTS NOVEMBER 10, 1951

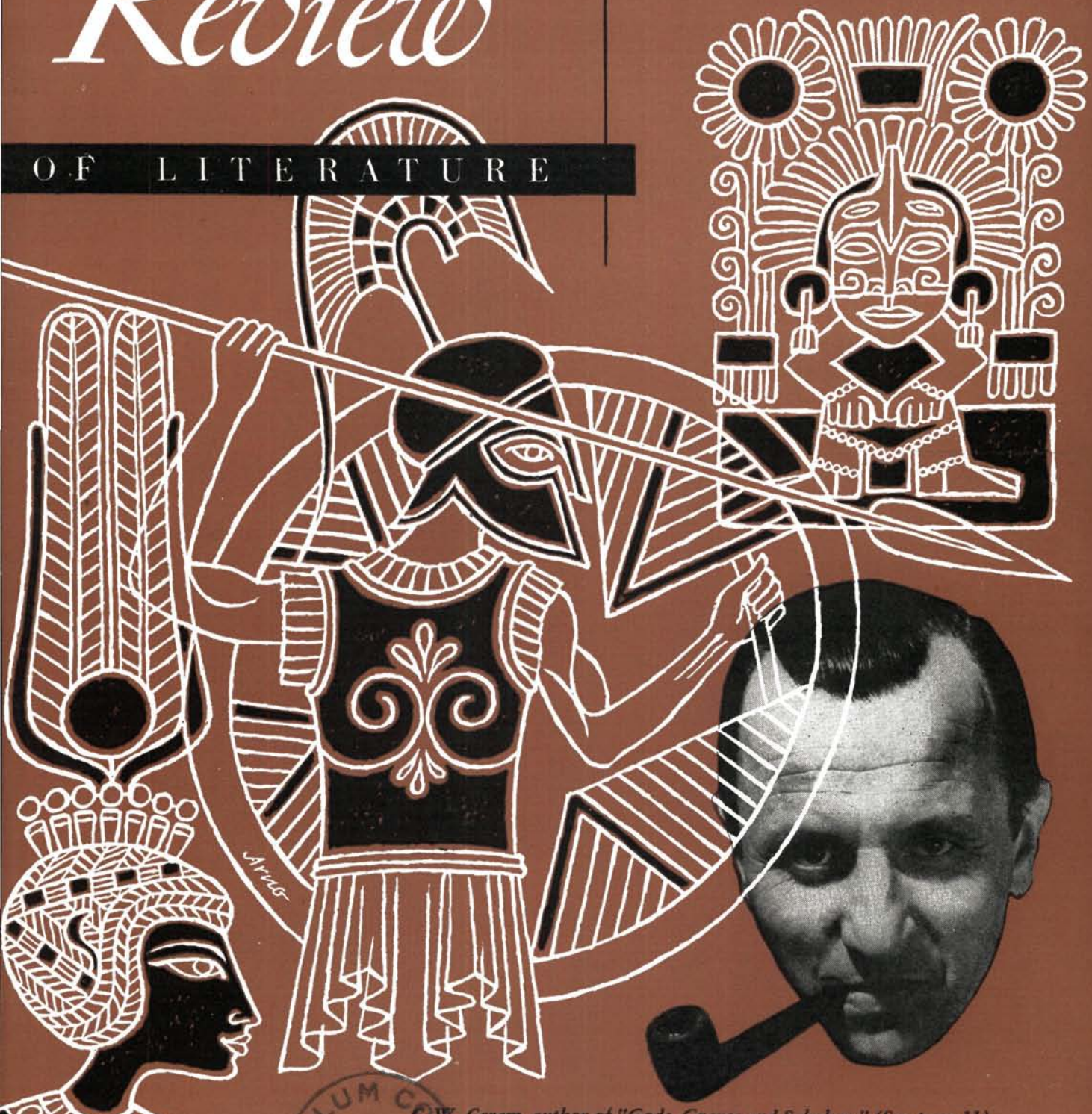
SR 9/27/52R 626-8-24
TUSCULUM COLLEGE 10
GREENEVIL
TENN

Saturday Review

OF LITERATURE

GUIDE TO BOOKS FOR YOUNG PEOPLE

(See page 45)



C. W. Ceram, author of "Gods, Graves and Scholars." (See page 11)

He Knew His Women

BY HENRY SEIDEL CANBY

TUSCULUM COLLEGE LIBRARY
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"THE SUPREME LYRICAL POET of the present time....It is doubtful if any poet of our century has more subtly affected the way in which people look at the world."—*Times Literary Supplement*

"Already in his lifetime he has taken his place high on our Helicon somewhere between Herrick and Christina Rossetti....I do not see how he could fail to delight anyone, of whatever age, who cares for poetry." —RAYMOND MORTIMER, (London) *Sunday Times*

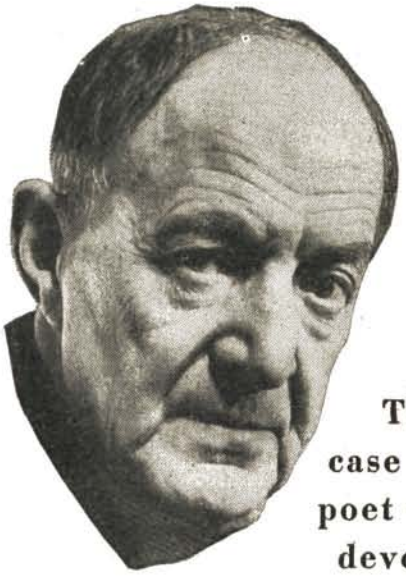
"...the whole effect of the collection is the defence of beauty and wisdom, of romance and sustaining love in the mysterious universe....The joy of poetry breaks forth with full freedom in 'A Daydream'; this will probably take its place among the most delightful and especial of all his poems....Should we be bothering once more over the question 'What is poetry?' the answer is just 'This is'."

—EDMUND BLUNDEN, *Time and Tide*

"...from the first his gift has been for pure lyric poetry unadulterated by personality....He is an artist whose discipline is strict, who is able to use words to express exactly and fully what he wants to say, an original genius whose style and content are inseparable, indivisible."

—PATRIC DICKINSON, *The London Tribune*

"Surely, of all living English writers Mr. Walter de la Mare's fame is most likely to endure. Now, for over fifty years, he has steadily and unobtrusively continued to produce a body of work marked by intense imagination, exquisite form and expressing a point of view both individual and profound." —LORD DAVID CECIL, *The Observer*



The unusual case of a major poet who won a devoted public long before the critics fully recognized him

WALTER DE LA MARE

Fifty years ago, his earliest poems of childhood and the world of dream captured the popular imagination, and they have been read, quoted, and loved ever since. Now, with the publication of his latest volumes in England, the critics have outdone themselves in acknowledging his enduring stature. These two books have just been published here in one volume, including 56 lyrics and an enchanting long poem on the theme of Time.

At all booksellers $3.50

Winged Chariot

AND OTHER NEW POEMS INCLUDING
INWARD COMPANION

THE VIKING PRESS
18 East 48th St., New York 17, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

This Week

November 10, 1951

Cover Design by Arno

Features

Page

HE KNEW HIS WOMEN
By Henry Seidel Canby..... 9

SRL GUIDE TO BOOKS FOR YOUNG PEOPLE....45

Reviews

GODS, GRAVES & SCHOLARS
Reviewed by C. A. Robinson, Jr......11

ON BEING INTELLIGENT
Reviewed by Bonaro W. Overstreet.....12

SIGMUND FREUD
Reviewed by Patrick Mullahy.....13

THE ANATOMY OF HAPPINESS
Reviewed by Henry C. Link.....13

THE FARMERS HOTEL
Reviewed by James Kelly.....14

EVIL UNDER THE SUN
Reviewed by Nathan L. Rothman.....15

THE LUTE PLAYER
Reviewed by Thomas Caldecot Chubb...15

THE FORTUNE TELLERS
Reviewed by Harvey Curtis Webster....16

STRANGE LANDS AND FRIENDLY PEOPLE
Reviewed by Eric Sevareid.....17

VENTURE TO THE INTERIOR
JUNGLE PATHFINDER
Reviewed by Hassoldt Davis.....18

SEVEN LEAGUES TO PARADISE
Reviewed by Robert Payne.....19

Departments

TRADE WINDS
By Bennett Cerf..... 4

EDITORIAL 20

LETTERS TO THE EDITOR.....21

SEEING THINGS
By John Mason Brown.....22

THE CRIMINAL RECORD.....24

SRL GOES TO THE MOVIES
By Hollis Alpert.....27

MUSIC TO MY EARS
By Irving Kolodin.....28

TV AND RADIO
By Robert Lewis Shayon.....29

NEW EDITIONS
By Ben Ray Redman.....30

BOOKED FOR TRAVEL
By Horace Sutton.....32

LITERARY I.Q.....36

LITERARY CRYPT 37

IDEAS ON FILM
By Cecile Starr.....38

THE NEW RECORDINGS
By Edward Tatnall Canby.....41

DOUBLE-CROSTIC No. 920.....82

THE SATURDAY REVIEW OF LITERATURE, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 19, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager. Subscription $6 a year; $7 in Canada. Member of Audit Bureau of Circulations. Printed in U. S. Vol. XXXIV, No. 45, November 10, 1951. Entered as second class matter at the Post Office in New York, N. Y., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature."

Entire issue copyright 1951 by Saturday Review Associates, Inc.

OXFORD
UNIVERSITY PRESS
Publishers of Fine Books for over Four Centuries

"... If your daughters do not like them
Give them to your sons!
But if you haven't any of these pretty little elves
You cannot do better than eat them yourselves."

Speaking of hot cross buns, it is simple coincidence that this announcement of THE OXFORD DICTIONARY OF NURSERY RHYMES should be appearing in an issue devoted to books for children. For THE OXFORD DICTIONARY OF NURSERY RHYMES is much too good for anybody's children – even yours, "pretty little elves," though they doubtless are.

It is a book for adults who care about good poetry (and know enough about it to be interested in learning more); who respond to the excitement of the chase when the quarry is a late 16th century variorum version of a song about a 13th century export tax; who are Partridge partisans, Fowler fanciers . . . who are, in short, beguiled by words and the weaving of them as others are beguiled by jewels and costly motors.

Once upon a time, something like a hundred years ago, a man named James Halliwell made a collection – "principally from oral tradition" – of *The Nursery Rhymes of England*. Unchallenged for a century, his errors perpetuated by later plagiarists, Halliwell's pioneer work has now been superseded by the inspired researches of Iona and Peter Opie. Their DICTIONARY assembles almost everything so far known about nursery rhymes, together with, they modestly understate, "a considerable amount of material hitherto unpublished." Notable among this new material are the Opie footnotes, gems of enticing and illuminating scholarship which provide the earliest recording of each rhyme, the probable circumstances of its origin, changes in wording through the years, and comparable pieces from other lands. These remarkable footnotes, the wonderful rhymes themselves, and the Opies' happily contrived alphabetical arrangement (Baby; Baby Bumpkin; Banbury; Barber, etc.) make THE OXFORD DICTIONARY OF NURSERY RHYMES a priceless treasury for reading straight through, reading aloud, reading in snatches, reading over and over.

Illustrated with contemporary plates.

Yet alas. There may not be enough copies of THE OXFORD DICTIONARY OF NURSERY RHYMES available before Christmas to meet the entire demand. Therefore we urge you to ask your bookseller TODAY to reserve your copy. It will be published on November 23rd, but we cannot guarantee that there will be a copy for you if you postpone speaking for it until then. Unless you are prepared to wait, order your copy now. $8.00

THE OXFORD DICTIONARY OF
Nursery Rhymes
Edited by IONA *and* PETER OPIE

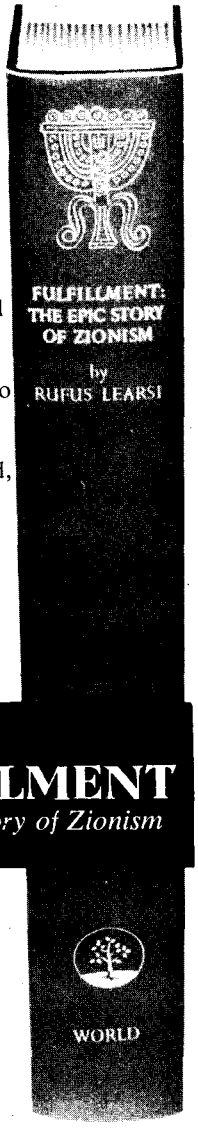
OXFORD UNIVERSITY PRESS 114 Fifth Ave., N. Y. 11

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

IT WAS NOVEMBER the 30th, 1947—Thousands of displaced Jews marched in solemn procession under Rome's famous Arch of Titus, erected in 70 A.D. to commemorate for eternity the destruction of the Kingdom of Judea by the Roman Legions. The General Assembly of the United Nations had that day voted to establish the Jewish state in Palestine.

This is the story of a vindication of religious faith and political hope never before witnessed. Rufus Learsi tells the full and authoritative story of Zionism, that amazing movement launched by Theodor Herzl only 50 years ago that became the final link in a four thousand year chain of Jewish travail and triumph.

For Jews of all countries, Zionism has been a story of unending hardship and impossible courage, of legends and martyrs—of men and women who dedicated themselves to a tremendous idea and forged it into solid, glorious reality. The amazing story will engross everyone who is thrilled by the consecration of bitter-earned human victory.



FULFILLMENT
The Epic Story of Zionism

by RUFUS LEARSI
author of *Israel: A History of the Jewish People*

$5.00 wherever books are sold

THE WORLD PUBLISHING COMPANY
Cleveland and New York

TRADE Winds

TO GIVE YOU A ROUGH IDEA of the dilemmas that confront a conscientious columnist, I offer herewith excerpts from two letters received in the very same mail this morning.

Writes Mrs. Margaret McKim from Morristown, New Jersey: "I want you to know how much my family and I have enjoyed TRADE WINDS since you have gone back to an almost forgotten formula and devoted your space to lively inside stories about the book business. You make us feel that we know all these important authors and publishers that you write about personally, and it's a heady feeling, I assure you . . . Please give us more of the same and leave the telling of inconsequential anecdotes to the Broadway columnists. They give me even better laughs, furthermore, when they start screaming about printing 'first' some ludicrously unimportant quip my ten-year-old daughter brought home from school six months earlier . . . Stick to stories of the publishing world, Mr. Cerf!"

But this is what the Rev. Dr. C. L. Barton, deep in a part of Texas, had to say: "At least one loyal and devoted reader of TRADE WINDS feels that you have been letting him down in recent weeks. I had come to depend upon your column for one or more harmless witticisms I could retell my flock each week (they're a broadminded lot), but even you seem to have succumbed to the prevailing solemnity and foreboding in the world today and gone deadly serious on us. Come, come, sir: leave the workaday side of the book business to your contemporaries on *SRL*, or let me learn it

from *The New York Times Book Review* and Mr. Tinkle's page in the *Dallas News*. We want some laughs. Dig them up for us."

See what I mean? I'd love to hear how some other readers feel about all this. I've been writing this column now—heaven help me!—for almost ten years (the first one appeared in the issue dated February 28, 1942) and it occurs to me that I may be getting a bit out of touch with what my readers want. Pending further information on the subject I propose continuing to steer that old middle course between Scylla and Charybdis.

MOST INDIGNANT LADY of the week is the one who marched into a Brentano branch and asked for a large bottle of witch hazel. "But we carry nothing like that, madam," explained a bewildered clerk. "This is an outrage," proclaimed the lady. "If this isn't a drug store, what do you mean by putting books in the window?" . . . It's a big year for the Japanese. Joe Di Maggio's there now, and Pollyanna is due next month. Kyo Bun Kwan, Tokyo publishers, have the first two "glad books" all ready in a spanking new Japanese translation. They may sound better in Japanese at that! . . . Speaking of Japan, Senator Robert Taft's "A Foreign Policy for Americans" will be unveiled November 15. . . . Two distinguished foreign correspondents, Quentin Reynolds and John Gunther, met head on in General Eisenhower's headquarters at SHAPE recently. The former was readying a report for *Reader's Digest*, the latter for *Look*. Harper editors are hoping Mr. Gunther will have a little book on Eisenhower ready to be published on the heels of an Important Announcement.

HOLLYWOOD EXTRAVAGANZAS on Biblical themes are going to be bigger than ever. Abingdon-Cokesbury Press of New York and Nashville reports receipt of a rush order from a Beverly Hills bookshop for its giant new Interpreter's Bible (12 volumes; 10,000 pages; 50 pounds). At the bottom of the order, in feminine handwriting, was this note: "We are proud to say that this Bible was ordered by Cecil B. De Mille." . . . One of the best cartoons of the year, I think, was B. Wiseman's *New Yorker* picture of a windowful of Bibles draped around a provocative scene from "David and Bathsheba," with a sign proclaiming, "You've seen the movie; now read the book." . . . A Hollywood bookseller was recently invited to dinner by a distinguished customer: a blonde cinema star who is famed for the brief tenure of her romantic attachments. Her mother made a third at the dinner table. As dessert was being served the star remarked demurely, "Mama

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

says that if she doesn't get some lovin' soon she'll go nuts." "You naughty girl," protested Mama. "I'm never

going to tell you a secret again." The bookseller hastily explained, "I'm married myself. Wife's waiting for me down at the shop this very minute."

A STRIKING PRODUCTION is the new Courtis-Watters "Illustrated Golden Dictionary for Young Readers"—544 pages, with more than 2,000 pictures and maps in full color. It made my ten-year-old son Christopher's eyes sparkle. . . . Chris has also ordered me to put in a big pitch for Ruth Gannett's new "The Dragons of Blueland." . . . The special children's issues of *The New York Times* and the *Herald Tribune* book reviews for Nov. 11 have reached such proportions they will be published separately with an accompanying section devoted to adult books alone. This praiseworthy move will prevent ads for little numbers like "Naked on Ninety-third Street" appearing next to a review of "Percival, the Persevering Porcupine." . . . Another periodical planning innovations is Hearst's *American Weekly*, once monarch of all it surveyed in its field, but buffeted severely in recent years by such upstarts as *This Week* and *Parade*. Ernie Heyn is the new editor of *American Weekly*, and beginning May 11, 1952, it will be printed entirely by rotogravure. Cuneo bagged the new printing contract, which is said to total some astronomical figure like sixty million dollars. What will the *Weekly*'s current equipment be used for? More comics! . . .

WITH "THE CAINE MUTINY" and "The Cruel Sea" dominating fiction best-seller lists, and "The Sea Around Us" and "Kon-Tiki" just as consistently in the lead in all non-fiction sweepstakes, dat ole davil sea is certainly having its innings in the bookstores this season. At a party in honor of Irving Stone and his newly published "The President's Lady" Max Shulman remarked ruefully, "I should have named my book 'The Many Loves of Moby Gillis.'" To which Herman Wouk ("The Caine Mutiny" is his—as though you didn't know) replied, "I'm thinking of reissuing my second book under the title of 'City Buoy.'"

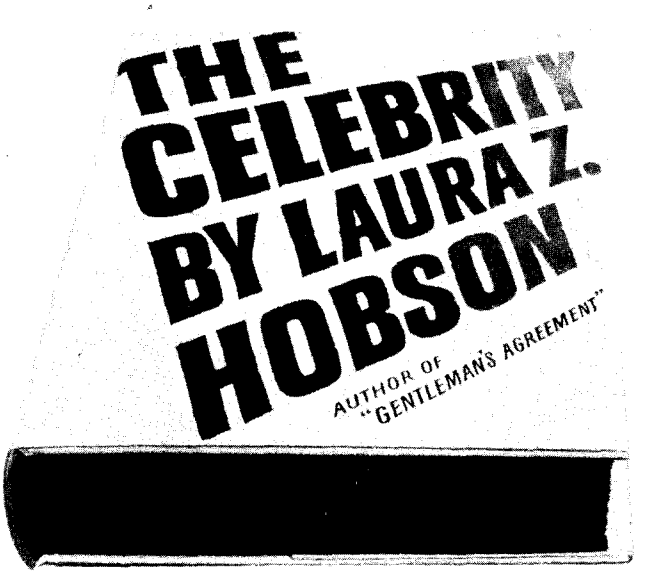
Rachel Carson, who is riding high,

How phony can fame be? Read **THE CELEBRITY** and find out.

LAURA Z. HOBSON'S new novel THE CELEBRITY is being read and relished for three good reasons:

1. Because it provides an intimate, high-comedy picture of the people you read about in the gossip columns.
2. Because it is, in the words of the Philadelphia Inquirer, "an unqualified delight from beginning to end."
3. Because, as the New York Times says, it's "a vitally exciting story, *perhaps her best novel*"—which will be recognized as the highest praise of all by more than a million people who have copies of Mrs. Hobson's "Gentleman's Agreement."

Meet THE CELEBRITY—at your bookseller's—and get on the inside of the Big Joke that is being played on all of us in America today.



2nd printing • $3.50 • SIMON AND SCHUSTER, PUBLISHERS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"A book of supreme interest"

— WILLIAM CARLOS WILLIAMS

"Life was never life to me unless my heart stood still."

Margaret Anderson

in the Nineteen-twenties was a legend — at Schlogel's in Chicago, in Greenwich Village, in bohemian circles from South Carolina to Seattle — she was the symbol for rebellion, vitality and creative expansion.

- *She was founder of the most famous of the "little" magazines,* The Little Review, *which was often burned by the post office department.*
- *She published many firsts by Eliot, Pound, Hemingway, Hecht, Hart Crane.*
- *She serialized Joyce's* Ulysses *— and was arrested and fined for her daring.*
- *Her autobiography,* My Thirty Years' War, *caused a sensation because of its frankness, its high spirits about life.*

NOW, Margaret Anderson continues her story, revealing what happened in the revolutionary years following *My Thirty Years' War* in

the fiery fountains

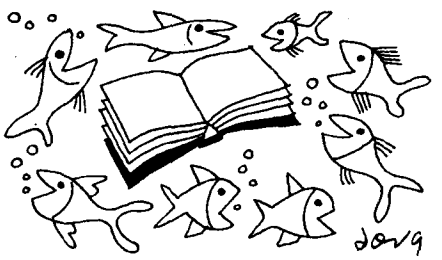
THE unconventional story of twenty years of vivid living in France — from the early 1920's to the Nazi occupation. Here are the adventurous people and scenes in a high-voltage life: the great Georgette Leblanc, actress and singer, former wife of Maeterlinck; Jane Heap, an ally of *The Little Review* days; Gurdjieff at Fontainebleau; celestial chateaux and the peaceful, rural life of France; flight from the Nazis — and, through all the teeming and turbulent days, the never-ending, passionate quest for a key to life's enigmas. Illustrated.

$3.50 at your bookstore, or

hermitage house, inc.

8 West 13th Street, New York 11

wide, and handsome as a result of the richly deserved success of her "The Sea Around Us," was one of the guest speakers at the *New York Herald Tribune*'s first Book and Author luncheon of the season at the Hotel Astor recently. She followed the dignified and eloquent James G. McDonald, first American Ambassabor to Israel, to the rostrum. In the course of her speech she introduced records, made by the U. S. Oceanographic Institute, that reproduced in turn the underwater sounds made by shrimp, the trumpetings of an "echo" fish (so named because it is believed to listen to its echo to navigate far below the surface and locate food), and the mews and mumblings of the white porpoise, which sounded for all the world like the *Trib*'s own Belle Rosenbaum



when somebody gets her launched on the subject of psychoanalysis.

The Book and Author Audience was still volubly reacting to the strange sounds made by fish when the final speaker of the day was introduced by Irita Van Doren. It was the one and only James "Schnozzola" Durante, even more "mortified" than usual, who began right off by admitting, "I've followed lots of acts in my time, but fish noises is a new one on me! I been kinda suspicious of boats an' the ocean," he added later, "ever since Clayton and Jackson got me to sail to England by promisin' that if I got seasick I could always get off at a Hunnert and Twenty Fif' Street!"

—BENNETT CERF.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 919)

LEWIS CARROLL:
PHANTASMAGORIA
[*POETA FIT, NON NASCITUR*]

(Appeared first in "College Rhymes", 1860-63; reprinted, 1942, in "The Complete Works of Lewis Carroll".)

How shall I be a poet? . . .
You told me once "the very wish
Partook of the sublime". . . .
". . , to test his patience—
How much he can endure—
Mention no places, names, or dates,
And evermore be sure
Throughout the poem to be found
Consistently obscure."

The job of publishing

In the final analysis, the job of publishing is manufacturing and selling books. But that isn't as easy as it sounds, for many separate activities, many skills and talents are involved.

Many manuscripts benefit from the creative criticism of competent editors, by which the author's expression of his ideas may be clarified and sharpened. Every manuscript needs mechanical styling — the regularizing of spellings and punctuations, the verification of dates and proper names, in accordance with standard practice.

The physical book must be designed and manufactured in good taste in a format suited to its contents and natural audience.

Every channel of publicity—critics and press, radio and television commentators and programs —must be contacted with fruitful ideas and suggestions.

The book trade, libraries, special outlets, all must be approached and sold; and individual customers must be reached, by circular or direct, to the greatest possible extent.

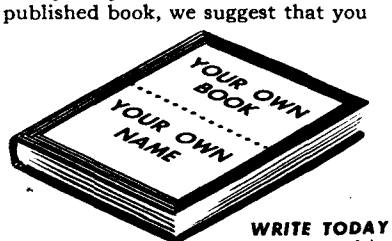
The market for subsidiary rights — increasingly important in these days—must be thoroughly canvassed.

The whole effort must be carefully integrated and intelligently directed by people carefully trained for these specific jobs. And the publisher must be financially stable, else he cannot surely fulfill his obligations to authors, paper suppliers, printers, and binders.

Only when all those conditions have been met, and met efficiently, can author and publisher feel that the job of publishing has been done right.

THIS KIND OF PUBLISHING

Exposition Press has been doing for sixteen years and more—as dozens of successfully-published authors can testify. If you want this for your unpublished book, we suggest that you



WRITE TODAY for your copy of the booklet, *We Can Publish Your Book*, sent you without cost or obligation. It will tell you the full story of our unique, successful cooperative publishing plan.

EXPOSITION PRESS, Inc. Dept. 1-1
386 Fourth Ave., N. Y. 16

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Good News

▸ A bank in Lynn, Mass., placed ten dollars in coins in a fish bowl and invited its patrons to make their own change. After two weeks bank officials made a count and found ten dollars and five cents in the fish bowl.

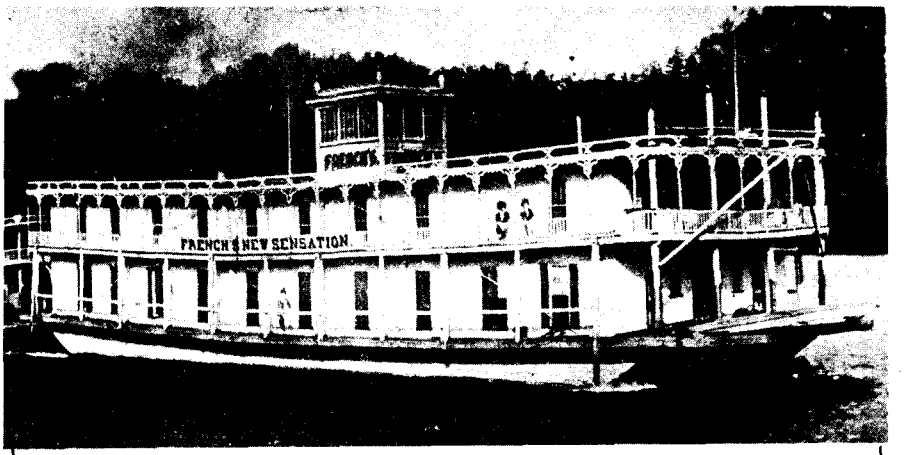
▸ Independence Hall, shrine of American democracy, has resisted successfully an invasion by termites. The termites had been eating into the wooden understructure. Several badly chewed beams were replaced by chemically treated white pine, and a chemical soil poison was injected several feet into the earth along the sides of the 219-year-old building.

▸ The University of Connecticut put into effect this fall a new policy which denies use of University-owned buildings and property to organizations governed by constitutions containing clauses that discriminate against racial or religious groups. As a result four fraternities at the University have severed connections with their national organizations. Action was started in this direction in 1949 when the student body passed a resolution of the Student Senate to eliminate all discriminatory clauses from the constitutions of campus political, social, honorary, and fraternal groups.

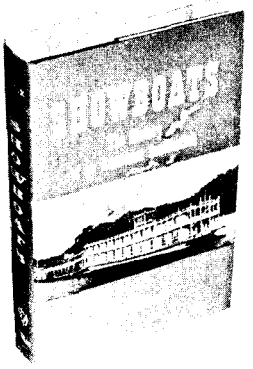
▸ The first course in American literature ever to be included in the curriculum of the Hebrew University in Israel will be offered this fall semester. The course, which is to center around Walt Whitman, will be given by Dr. S. J. Kahn, formerly of New York City, who has been appointed instructor specializing in American literature and criticism.

▸ South Dakota has ignored the national trend and cut its taxes by eight million dollars a year. Most residents found the good news hard to believe. But the state definitely quit collecting 3 per cent taxes on liquor, beer, and cigarettes, cut the general property tax by two mills and the general sales tax and auto registration tax by 1 per cent—just as the politicians promised.

▸ One hundred and ninety-eight young farmers from seven European countries have been studying agricultural methods in the United States for the past six months. They will complete their training by attending schools of agriculture in several American colleges and universities. During their stay the young farmers were guests of American farm families in thirty-four states.



Here comes the showboat!



HERE is a delightful and authoritative account of America's showboats from the first one, launched in 1831, to the last, now tied up at a St. Louis dock.

It is also a record of the men and women who built and loved these floating theatres, of those who performed on their stages, and of the thousands who sat in their auditoriums and were enthralled.

The frontier created showboats to fill a genuine need, and they lasted only until other and better means of civilizing these regions were developed. But although the showboats have passed into history, they have left a rich legacy. As long as the Mississippi flows into the Gulf, their story will fire the imagination of Americans.

Showboating has become so legendary that few Americans know what they were really like. In SHOWBOATS, at long last, the true story emerges. It differs in many important respects from the motion picture and fictional versions, but is not one bit less glamorous.

The author interviewed captains of the old boats, their families, performers, musicians. He pored through logs, diaries, letters, account books, handbills, posters, newspaper files. The result is a rich, authentic book that everyone interested in America's past will want to read. Twenty-four illustrations accompany the text.

SHOWBOATS

THE HISTORY OF AN AMERICAN INSTITUTION

By Philip Graham

At all bookstores, $3.75

UNIVERSITY OF TEXAS PRESS

Austin, Texas

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HMCo.

The Holling Books

Among makers of children's books Holling Clancy Holling stands entirely alone. He is first a writer and an artist, but he brings to his books also a wide knowledge of geography, history and natural history, archaeology, anthropology, and ecology. His books are crammed with exciting illustrations. Almost half of every book is color. The margins of every page are illuminated with pencil sketches which explain and extend the exciting narrative.

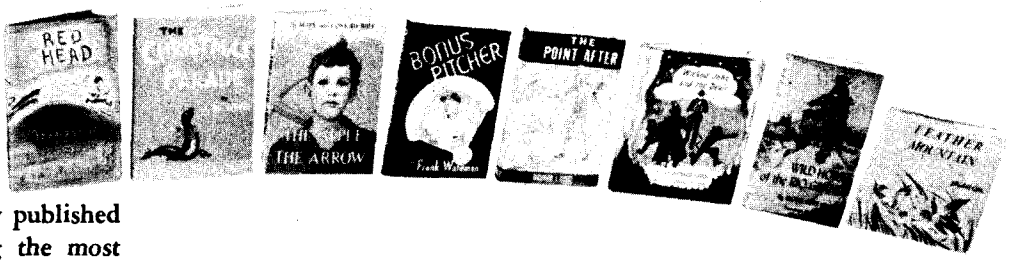
Holling's new book, MINN OF THE MISSISSIPPI, is the story of a snapping turtle and an underwater journey from Minnesota to the Gulf which took forty years. It is quite an experience to see America from the bottom of the Mississippi. There is more in the Mississippi than even Huck Finn ever dreamed of.

There are three other Holling books. One is the story of a wooden Indian upon the Great Lakes — PADDLE-TO-THE-SEA. Then there is the story of a giant cottonwood which stemmed a century of traffic on the Santa Fe Trail — TREE IN THE TRAIL. And finally there is the story of an ivory mascot — SEABIRD — that sailed the seven oceans in an era that stretched from clipper ships to clipper planes. Four books by Holling that will make an epoch in a child's life. Here in these books he roams the continent in time and space, returning from these pages deeper in knowledge of his country and rich in the happy excitement of good narrative.

America's Great Men

For our children there are few books that will equal, in interest and authority, the America's Great Men Series. Each title is written by an historian of distinction. The series is illustrated in color and black and white by Lynd Ward. The most recently published title in this series is AMERICA'S ROBERT E. LEE. It is written by Henry Steele Commager known in the adult field for such books as THE AMERICAN MIND and THE AMERICAN REPUBLIC. In this book he presents a great southern gentleman in personal and human terms that will catch the imagination, a man faced with a bitter choice between the tradition that he loved and the country he had sworn to serve. The pictures which accompany the book are extraordinary examples of dramatic historical illustration. Also in the series are AMERICA'S ETHAN ALLEN by Stewart Holbrook and AMERICA'S PAUL REVERE by Esther Forbes.

Notes on Eight Books



The season is rich in newly published books for children. Among the most rewarding are RED HEAD, by Edward Eager, the funny story of a boy trying to run away from his nickname, made funnier by illustrations by Louis Slobodkin. There is CHRISTMAS PARADE by Ada Morrow Reeves, a bright collection of verses telling what the animals want for Christmas.

THE APPLE AND THE ARROW, by Conrad and Mary Buff, is a beautifully written retelling of the well-loved story of William Tell. There is BONUS PITCHER, a book for baseball fans by sportswriter Frank Waldman and POINT AFTER, a football story for slightly younger children. Richard Chase, author of GRANDFATHER TALES and JACK AND THE THREE SILLIES has given us another book this year — WICKED JOHN AND THE DEVIL. George Cory Franklin has written WILD HORSES OF THE RIO GRANDE, a book of horse stories by one whose animal stories are well known. And finally there is FEATHER MOUNTAIN by Elizabeth Olds, a story adapted from the Indian legend of how the birds got their feathers and most excitingly illustrated.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review of Literature

He Knew His Women

HENRY SEIDEL CANBY

—SRL *Drawing by Frances O'Brien.*

Henry James—"ventures into the social conscience."

—*Arni.*

Henry Seidel Canby

THERE were feminine obsessions long before there were psychoanalysts to point them out and psychological novelists to turn them into scandal, though not usually with wit. But it is strange that Henry James was the first to present them powerfully in English. Two of his best novels usually have been ranked as minor works—and because of such themes—and both were flat failures on both sides of the Atlantic when they were published.

In 1882, Henry James returned at last to his native land for the materials of a wholly American novel. He came back, as it happened, for other reasons than literary composition. He was in Boston, New York, and Washington (which interested him most) in 1882, and came back from England again when his aging father died in December of that year in Cambridge.

This is the second of two excepts that SRL *is pleased to present from Dr. Canby's "Turn West, Turn East," a study in Plutarch style of Henry James and Mark Twain, to be published on November 13 by Houghton Mifflin Co. Another excerpt, "Hero of the Great Know-How," on Mark Twain's "A Connecticut Yankee in King Arthur's Court," was included in* SRL *Oct. 20.*

spending the month there on business of the estate. As one result he wrote his novel "The Bostonians," serialized in *The Century* in 1885-1886. "The whole thing," he wrote the publisher, Osgood, was to be "as local as American, as possible, and as full of Boston; an attempt to show that I *can* write an American story. . . . A very *American* tale, a tale very characteristic of our social conditions, . . . the most salient and peculiar point in our social life, . . . the situation of women, the decline of the sentiment of sex, the agitation on their 'behalf.'" It is clear that Henry had a very different view of women's rights than did the believers in short hair and the vote.

And "The Bostonians" failed with the American public, failed calamitously. Gilder, the editor of *The Century,* told him that he never published a novel that so little interested his readers. Not a ripple came from America, except that William James complained that he had inexcusably made fun of Elizabeth Peabody, last of the great Abolitionists. There was a "deathly" silence, and Henry was persuaded that not only "The Bostonians" was a fiasco, but that its flop had so collapsed his American reputation that the "Princess Casamassima," published in *The Atlantic Monthly,* was caught in the wreckage. He now saw himself retired from American popularity, which had outrun his British (and paid better too), and forced to return to his specialty of international society.

This is the brief history of a literary tragedy. Henry would have by no possibility devoted himself to American social history. "I had the sense of knowing terribly little about the kind of life I had to describe, having seen so little of the whole business treated," he wrote his brother of "The Bostonians," and that was much more true of the country in general. But it was a misfortune that his book failed so dismally. He seemed to have been born fifty years too soon for this kind of book about Boston. Such books have been very successful since. The experience sank deep within his sensitive spirit.

AFTER his father's death his income was chiefly limited to "certain houses in Syracuse," on James Street, named for his grandfather. For whatever reason, he decided about this time that he had to make more money, and so the drying up of his American fees and royalties sent him to the stage with unhappy results. What was even worse, I should say, he gave up, except in some short stories, and for a long while, his American portraits, took England for his major scene, chose English characters too intelligent for their own welfare and for his own or anyone's sympathy, and did not emerge for toward fifteen years.

And finally, discouraged and dismayed, he came to undervalue "The Bostonians," a book which in 1886 he told William was the best fiction he had written, and later called it too long and dawdling, which the ill-natured *could* have said of any of his

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

novels. He never revised it, nor included it in his New York Edition. The omission was unfortunate for, if not one of his major works, it is certainly one of the wittiest, and contains satiric passages not excelled elsewhere. It has never been set where it belongs in the portrait gallery of America.

This humorous but deadly story is resharpened from the memories of Henry's earliest years. Two women hold the stage and their relation is intensely dramatic. Olive, an aristocrat of the Boston type, is a woman with no figure whatsoever and eyes of ice, who seems to be cold herself, yet with a devouring will to make the cause of women's rights prevail, the most important of which seems to be to hate men safely. Verena Tarrant, her opposite, is one of those American women of almost burning charm and beauty which James liked to do, and did well. She was the child of a slippery faith-healer and an ambitious mother. Olive was rich and inarticulate. Verena, simple and quite ignorant of herself, had a genius for acting, although no one called it that, which made her irresistible on the lecture platform where women's rights was a favorite theme. She was an actress like Henry's famous Mrs. Kemble who used to burst into tears when her part was over out of sheer momentum of the emotion. Olive had captured her; the warm girl was to become her Voice. It was, said James, "one of those friendships between women so common in New England." It was indeed much more than that, and James I am sure guessed it, although having happily been before Freud he was able to keep to the surface relationship, which was sufficiently tense. But a novelist often tells a truth of which he is unaware. The word, as the story develops, is always a constantly repeated "jealousy," which is torture to the older woman and wrecks her life at the end.

The two meet and strive and struggle in a milieu of reformers, fakers, honest seekers, would-be martyrs, saints looking for converts, and starved emotionalists looking for a Cause. It is the decadence of the great days of Concord and Boston, the health gone out of them, and much of the moral and civic fervor replaced by strident "movements" and self-advertisement. Through this satiric story move vividly "characters" both symbolic and intensely human. The best of these is Miss Birdseye, who had outlived her heroic period but not her virtues. Shaped like a hay-pole, her cap and spectacles always falling off her head, she had never in a long life had a thought for herself. She is a saint of old Boston who in any other religion would have had a shrine. There was even a faint odor of sanctity about her. And there was Mrs. Farrinder, the famous lecturess, who at "any time had the air of being introduced by a few remarks. . . . The ends she labored for were to give the ballot to every woman in the country and to take the flowing bowl from every man. . . . She had a husband, and his name was Amariah."

ONE at least of this fantastic coterie, it was evident to Boston, was a caricature of Elizabeth Peabody, the sister of Hawthorne's wife, who did indeed carry Boston's humanitarianism in her reticule, and was notorious for extracting money from the most hard-boiled sources, for anyone but herself. But James was right in denying that he had copied, except for the tumbling spectacles, from Hawthorne's sister-in-law, Miss Peabody. She appears in a recent biography so different from Miss Birdseye as to assure the latter's essential originality. Miss Birdseye is one of Henry's best creations in any novel, the reduction to absurdity, indeed, of Henry's father's ruling principle of life, that for self-consciousness should be substituted social consciousness and so the world could be saved. And in describing her pitiful ineffectiveness in great causes, Henry may have had an *arrière-pensée* of his own lovable and intensely intellectual father, who could neither stop writing nor make anyone read his books.

It is probable that Henry did not know enough about Boston the multifarious city to write a book about it, but he did know enough about reformers, seekers, idealists, perfectionists, ascetics, and Transcendentalists. They crowded about the Jamesian circle of his youth and frequently found their way inside. Even in his youth he was allergic to seekers, and improvers of human society, as his brother William, who belonged in both categories, was very well aware. Henry did not know much about their causes, but he knew their behavior as well as Sam Clemens knew his rivermen and his pilots—well enough to satirize them with deadly effectiveness. And he knew in this book why he disliked them. The Olives, the Mrs. Farrinders, even Miss Birdseye, in their zeal for women's rights were destroying "the sentiment of sex." They were destroying the essential relationship between men and women in which civilized societies (and all of James's novels) were involved, if not always constructed. If it seems unusual to say that Henry James wrote a book in defense of sex, he said so himself, and he wrote it that way. Verena is the very incarnation of the feminine sex. It is from her warm affections that her triumphs on the platform come. It is her passionate sex that ends her career. For she falls in love, in a scene in Central Park, with a somewhat improbable Southerner who has come North to retrieve his broken fortunes. He was fond of beer and variety actresses, intensely reactionary in social life, an intellectual of the legal variety (quite different from the other kind) capable of demolishing Verena's arguments; and very, very male. In the really magnificent scene of what was to be The Great Address, where Verena deserts Olive for her lover, James's last line is almost brutal in its lack of sympathy for his broken heroine. Ransom, as he hurries her away from the angry crowds, "presently discovered that underneath her hood she was in tears. . . . It is to be feared . . . that these were not the last she was destined to shed." Well, this is what she got for fighting with a nonsensical fanaticism against the sentiment of sex!

It may be difficult, it *is* difficult, to explain why this novel, so brilliant and dramatic at its best, so rich in characters, rich from the still vivid memories of New England's great period of militant ethics, should have

(*Continued on page* 34)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Ideas and Studies.

Napoleon is reported to have said: "In the long run the sword is always beaten by the mind." It is doubtful whether he would be quite so positive today, when the sword wrought by science threatens to master rational thought. The mind, upon whose still mysterious workings our civilization hangs, is the subject of three books reviewed this week. For Ashley Montagu ("On Being Intelligent") mind is a social product which functions best when trying to see "life in the round." The mind of man as explored by the founder of psychoanalysis is the subject of Gregory Zilboorg's "Sigmund Freud." This book is pro-Freud. Martin Gumpert's "The Anatomy of Happiness" is anti, at least insofar as psychoanalysis pertains to man's sense of well-being. . . . An expertly written popular account of archeology is C. W. Ceram's "Gods, Graves and Scholars" (reviewed below).

Episodes on Excavations

GODS, GRAVES AND SCHOLARS. By C. W. Ceram. Translated by E. B. Garside. New York: Alfred A. Knopf. 426 pp. $5.75.

By C. A. Robinson, Jr.

WIDE public interest in archeology dates from the discovery of Tutankhamen's tomb in the 1920's and the unprecedented publicizing of its excavation. At first there was the tendency to regard excavation as a romantic search for gold in exotic lands, but this has yielded to a recognition of archeology's job as the dramatic recovery of the history of man. The chief ingredient in that recovery, I may add, is the sweat of many devoted scholars.

"Gods, Graves, and Scholars," a new and popular survey of archeological work, has as its subtitle "The Story of Archeology." Its author, C. W. Ceram, has selected vivid episodes and related them in terms of colorful personalities. His stories are interesting and instructive, sometimes downright exciting, revealing a genuine respect for scholarship. It is entirely possible (as the enthusiastic, but sane, jacket suggests) that this handsome volume will do for archeology what De Kruif did for medicine in "Microbe Hunters," what Van Loon did in "The Arts," and what Hogben did in "Mathematics for the Million." After all, can anything be more thrilling than a well-written, sympathetic recital of fundamentally important discoveries in two hemispheres unless, perhaps, it is the realization that each year we continue to learn more about the world of man?

Mr. Ceram's pages are crowded with stirring tales. Typical is that of Champollion and the reading of the Rosetta Stone, which has restored to us the history of ancient Egypt. Another extraordinary episode is that of Grotefend and Rawlinson and the triumphal monument of Darius the Great, cut 155 feet high on the cliff of Behistun in Iran. Through the decipherment of its inscriptions in Persian, Babylonian, and Elamite we have been enabled to write the history of Mesopotamia.

Mesopotamian civilization rested on the Sumerian. Thanks largely to Leonard Woolley's famous excavations at Ur, which Mr. Ceram describes, we now know that Sumerian culture is the oldest in the world. And yet we do not know who the Sumerians were—their language is not Semitic, though the land was predominantly so—nor whence they came. Even more extraordinary is the fact that when we first meet the Sumerians they already have a developed idea about themselves, their government, and the universe.

The 1839 expedition of John Lloyd Stephens, who with one friend penetrated far into the Honduras jungle, makes another engrossing chapter. Buried in the jungle near the village, though the natives themselves had never gone there, were the pyramids, sculptures, and other ruins of a great Mayan city.

Needless to say, archeology recovers for us precise details as well as whole cultures. In the year 1272 B.C., for instance, the Egyptian and Hittite kings concluded a treaty of peace which provided for the extradition of political refugees and stipulated that they were to be treated humanely. Two copies of this treaty have been found in Egypt and another among the cuneiform archives of the Hittite capital.

Mr. Ceram has not been able to encompass the whole story of archeology in his book. The omission I regret most is the story of the American School of Classical Studies at Athens, which has recently been able to buy twenty-six acres in the middle of modern Athens, tear down the buildings, and lay bare the Agora, or civic center of the cultural capital of antiquity. By and large, Ceram's omissions spring from the fact that specialized research has not always developed to the point where popularization is possible. Just before World War II, for example, America's greatest prehistorian, Carl W. Blegen, with the vibrant support of the University of Cincinnati, excavated the Palace of Nestor at sandy Pylos. Here lived the long-winded orator of the "Iliad," and here Blegen found a series of inscribed tablets which, when deciphered (as they may soon be), will doubtless give us the key to the language of Minoan Crete (home of the Minotaur) and of Mycenaean Greece, where lordly Agamemnon ruled.

The amazing career of Schliemann,

—Illustrations from "Gods, Graves and Scholars."

Design from the Temple at Thebes showing Sethos fighting the Hittites in Syria.

C. A. Robinson, Jr., is professor of classics at Brown University. His books include "Alexander the Great" and "Ancient History."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the father of excavation, naturally looms large in Ceram's book. At a time when the whole world believed that the Trojan War was no more than a lovely myth a merchant prince of Germany went out to a mound at the entrance to the Dardanelles, dug through it, and found nine successive cities. With his typical enthusiasm Schliemann called the second city from the bottom and its immense hoard of gold and silver pins, earrings, vases, and weapons the Homeric Troy. Further study, however, suggested the great antiquity of the site and also that the important Sixth City was the city of the Trojan War. Accordingly, in the 1913 preface of his "History of Greece" J. B. Bury was able to write, "The Trojan War is recognized to be an historical event." Then in the 1930's Blegen showed that the Sixth City was destroyed by an earthquake about 1300 B.C. Troy VIIA, as it is called, was immediately constructed of the material of the previous city, and this is certainly the city of the famous war, for early in the twelfth century it was gutted by fire. Thus the archeological evidence corresponds remarkably well with the legendary date of the fall, 1184 B.C.

As Mr. Ceram brings out, archeology is of fundamental service to two great fields, history and prehistory. The vast amount of new material that is recovered each year by excavation means that, except for the sciences and those studies which deal in today's headlines, academic research is most active in the field of antiquity. Contrary to popular belief, research and publication make for better teaching. Thus the classics are far from dead; at my institution, for example, about seventy upper classmen concentrate in the broad field of classics—history, archeology, language, and literature—and each of them studies Greek or Latin in the original, this in addition to the hundreds who take single courses.

C. W. Ceram is the pseudonym of the editor of a German publishing house. By seeking expert advice he has been able to avoid the pitfalls of cheap vulgarization. His book has been translated by E. B. Garside, and is adorned with forty-nine photographs, seventy-two drawings, and four maps. Let us hope that it will lead to further and sustained popular interest in the history of ancient man!

Where We Stand and How We Act

ON BEING INTELLIGENT. By Ashley Montagu. New York: Henry Schuman. 236 pp. $2.95.

By Bonaro W. Overstreet

IN ONE important respect American scientists today are a new breed. Not new in their devotion to the fact-finding processes of science; there, they are a disciplined part of a long tradition. They are a new breed, however, in the responsibility they assume for communicating to the lay mind the results of their scientific engagement with problems. More and more members of the scientific fellowship appear to feel that their task of knowing is incompletely performed until they have helped others to know.

Perhaps two causes lie back of their thus taking on the responsibility to communicate the findings of laboratory and clinic. One is the fact that science has, during the past generation, included in its area of research more and more aspects of human nature and experience—matters that cannot reasonably be regarded as far removed from the everyday concerns of average people. The other is the fact that society is in so critical a state that the mere accumulation of scientific knowledge and know-how may tip the scales for disaster if it does not tip those scales for a new civility among men. In any event the dedicated interpreters multiply.

Ashley Montagu holds a well-earned place in their company. His two earlier books, "On Being Human" and "Statement on Race," have helped to establish beyond question the fact that scientific accuracy is compatible with simplicity of reporting. No one, I believe, could read those two books without having in some measure a deepened sense of where we stand as biological, psychological, and cultural beings.

Now Professor Montagu has put a third book into the company of these excellent two: "On Being Intelligent." Perhaps most of the readers who come to this book will—by virtue of being readers — have already encountered elsewhere most of the scientific facts it reports. The book does not aim to startle with the hitherto unknown. What it does, however, with primer-like simplicity, is to show that no individual can reasonably claim to be intelligent today until he has grappled intelligently with certain facts and their implications: facts about his own make-up and his place in the human scheme of things.

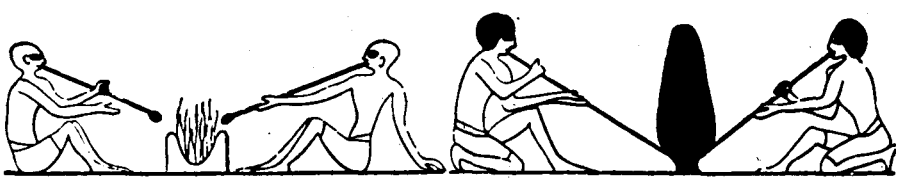
Mind and brain, Professor Montagu points out, are by no means synonymous. Mind is a social product—and must express itself socially or not at all. "The development of the human mind depends on contact with other human beings in a human society." And again, "Mind represents *the expression of* the social organization of the nervous elements of the whole body." Minds, in brief, *are* minds only in and through their social functioning. If they are to function well they must willingly exhibit certain characteristics, not in some hidden recess of their being, but in their overt relationship to the world around them.

One such characteristic—and a profoundly important one—is the wish to see "life in the round," not merely from the angle of one's own individual prejudice or preference. "Common stupidity consists in taking a partial view of the situation and acting upon that partial view as if it represented the whole."

The power to see "life in the round" depends upon the development and exercise of certain other characteristics: a skill in asking the right questions at the right time in the right way, for example; a habit of postponing judgment until the evidence is in; a capacity to resist many high-pressure types of propaganda; a courageous readiness to turn thought into action, conviction into conduct; an equally courageous readiness to subject to fresh appraisal many of the taken-for-granted taboos and preconceptions of our culture.

To be intelligent is to behave intelligently in the situation in which one finds oneself. To become genuinely educated is to acquire—and to know how to go on acquiring—a sound factual and attitudinal basis for behaving intelligently. This is the lesson of Ashley Montagu's new book: a lesson that should put each of us into the role of willing student.

Bonaro W. Overstreet, former member of the faculty of Mills College, University of Michigan, and University of California, is the author of "Courage for Crisis" and "How to Think About Ourselves." Her latest book is "Understanding Fear in Ourselves and Others."



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Mental Problems

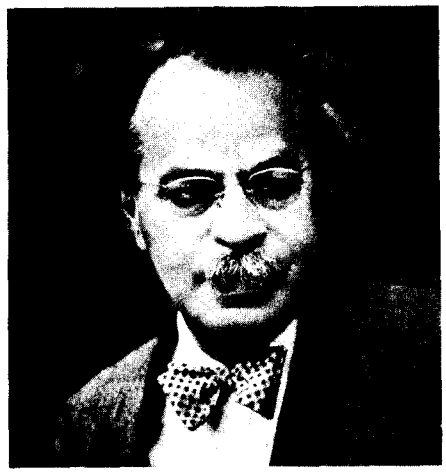
SIGMUND FREUD: His Exploration of the Mind of Man. By Gregory Zilboorg. New York: Charles Scribner's Sons. 132 *pp.* $2.

By Patrick Mullahy

THIS IS primarily an exposition and defense of Freud's major ideas, theories, and findings. Writing with rhetorical skill, Zilboorg, who is a well-known psychoanalyst, possesses a comprehensive knowledge of classical psychoanalytic theory and practice.

Nevertheless, he professes to find it difficult to define psychoanalysis. It is, he points out, an art; but it is more. It is or "strives to become" a system of individual psychology. Its subject matter is Man. And so "psychoanalysis has become a separate field in which anthropology, psychology, sociology, moral philosophy, criminology, and psychiatry are all brought together in the search for a special scientific synthesis." Psychoanalysis, he says, is not one thing yet. It is all those things I quoted, though not if taken separately.

Throughout Zilboorg attempts to clarify and correct misunderstandings, as well as to refute criticisms of Freud. But he never really comes to grips with most of the important major criticisms made of Freud's ideas by philosophers, psychoanalytic "dissidents," and anthropologists. For example, the moot question as to whether psychoanalytic method can be called scientific is begged. Many important criticisms are entirely ignored; others are dismissed summarily. The book lacks a reasoned logical analysis. On crucial points Zilboorg resorts to vague metaphor and unverifiable analogy, as does Freud. For such reasons he is unable to clarify the obscurities in Freud. Nor does he call attention to most of the contradictions in psychoanalytic theories and attempt to explain or clarify them. Philosophically speaking, his explanations for the loose and profoundly unphilosophical character of most of Freud's writings are entirely unsatisfactory.



Gregory Zilboorg—"attempts to clarify."

Let there be no doubt that anyone intimately acquainted with psychoanalysis, if he is not unintelligent and prejudiced, must acknowledge its great value as a therapeutic art. He will recognize the importance and role of certain "mechanisms" which Freud discovered. And he will pay tribute to Freud for "opening up" new lands in a number of disciplines, fertilizing them with many brilliant suggestions. But the fact that psychoanalysts again and again have found it necessary to revise much of Freud may well give a psychoanalytic enthusiast pause—unless he is devoted to a new form of religion. It is just too easy to dismiss criticism of Freud on grounds of misunderstanding, prejudice, and the like.

Zilboorg accepts Freud's conception of a basic dichotomy between the individual and society. And he neatly dismisses the opposition of anthropologists to this idea by saying cultural anthropology, "which has developed during the last two decades or so, has not yet developed sufficiently to offer more light on the subject."

He tries hard to show, at least by implication, that there is no real conflict between psychoanalysis and religion, especially Christianity. And he writes of the beginnings of a "new religious synthesis." Now one has only to recall some of Freud's writings like "Totem and Taboo" and "The Future of an Illusion" to be skeptical of this. Personally I fail to see how there can be a genuine rapprochement without a considerable alteration in both psychoanalysis and religion. For Freud religion, as Zilboorg observes, is "fantasy and illusion." In the end Dr. Zilboorg seems a bit of a revisionist himself.

Patrick Mullahy is the author of "Oedipus: Myth and Complex, A Review of Psychoanalytic Theory."

Antic Wind

By Ethel Jacobson

LEAPING the slim green willows,
Bowing the purple beeches,
Casting to every corner
Of heaven's farthest reaches,
Coursing the moon-washed meadow
With crystal manes streaming
Come the wind's pale horses,
Hooves of silver gleaming—
The antic, phantom horses
The Night rides, dreaming.

Renewing Energies

THE ANATOMY OF HAPPINESS. By Martin Gumpert, M.D. New York: McGraw-Hill Book Co. 310 *pp.* $3.50.

By Henry C. Link

ONE could easily be cynical about a book with such a title. The anatomy of happiness, like that of melancholy, suggests the liver, the gall-bladder, the stomach. Indeed, the book does discuss the part played by these and other organs, but it does not stop there. Though written by a physician and firmly based on medical science, it treats happiness in psychosomatic, psychiatric, and even philosophical fashion.

Noting that most of the recent books about emotional conflicts have been written by psychiatrists, the author says:

> I have nothing against psychiatrists, but their thinking is more or less oriented by mental pathology. . . . Their language is strangely uncolloquial, especially when they are addicted to the dogma of some particular "school" or theory. . . . Though I am thoroughly familiar with this clinical terminology, I have tried not to use it in this book. I have tried to describe in everyday language the patterns of happiness—and of unhappiness—as they appear in actual daily experience in every physician's life. . . .

The result is a happy one for the ordinary reader, the layman. Simply, often brilliantly, written, Dr. Gumpert's book is a pleasure to read.

"Unhappiness," says the author, "is caused by the inadequate release of tension. . . . A happy human being is one who can release a maximum of tension with a minimum of effort and conflict. . . ." "The Anatomy of Happiness" undertakes to describe how to release one's daily renewed energies under varying circumstances and handicaps. Its first section deals with the handicap of basic traits such as boredom, stinginess, timidity, financial worry, and others. Its second section deals with physical handicaps such as headaches, ulcers, diabetes, obesity, gout, arthritis, allergies.

A clue to the author's treatment of the pathology of unhappiness is found

(Continued on page 37)

Dr. Henry C. Link, psychologist, is the author of several books, among which the most recent is "The Way to Security." He is the originator of the Psychological Barometer, the oldest nationwide poll of public opinion and buying habits.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fiction. *The most memorable of the novels reviewed below is "The Lute Player." Norah Lofts's gift for creating flesh-and-blood people out of the past has produced a psychological novel involving Richard Coeur de Lion and the minstrel Blondel in a thirteenth-century intrigue in which Richard is discovered, to the reader's astonishment, to be a homosexual. John O'Hara's brief "The Farmers Hotel" is a conventional shocker. "Evil Under the Sun" is a horrifying and unconventional novel of Provincetown in which painters, writers, and other frustrated people are immersed in devouring each other's egos. Berry Fleming's entertaining and dramatic story of the Southern town familiar to his readers, "The Fortune Tellers," is also an enlightening interpretation of the Northerner's attitude toward the South and the complementary reaction of the South toward the Negro and toward Northerners.*

Interlude During a Snowstorm

THE FARMERS HOTEL. By John O'Hara. New York: Random House. 153 pp. $2.

By JAMES KELLY

COMPARED with "A Rage to Live," Mr. O'Hara's pretentious 1949 entry, "The Farmers Hotel," is no more than an expanded anecdote drawn from the same Central Pennsylvania vein of Americana. Flavored as before with historical lore, vital statistics, and lingering details of food, dress, and local customs, "The Farmers Hotel" brings us another brief visit with the homespun O'Hara. Not the dead-eye society columnist of "Appointment in Samarra" (still the best). Not the venomous keyhole watcher of "Butterfield 8" or the Hollywood reporter of "Hope of Heaven" or the zoot-suit Boswell of "Pal Joey." Squire O'Hara, puttering about in villages and suburbs, does not seem to be as quick and sharp as these other fellows using his name. Maybe he is just plain distracted by secret nostalgia for those wonderful bars, fleabag hotels, and smoky night-spots where he used to feel so much at home. That could be.

Prior to 1949 O'Hara the short-story writer, novelist, and literary critic (in that order) paced himself pretty well. Working along the Third Avenue-Hollywood axis, he proved a trenchant profiler of musicians, waiters, bartenders, Ivy Leaguers, socialites, and sundry types who caught his eye. His disciples—may of them still on active duty with Hemingway—talked about the Master's brilliant reporting, his ear for dialogue, his photographic effects. They admired him for the deft, merciless way he exposed the bare-boned essence of fraught situations and for his hard-boiled attitude toward the malignancies of human nature.

In *The New Yorker* stories these two-fisted fans were seldom disappointed, even though philistines now and then squirmed at the sameness and thinness of the material so knowingly presented. O'Hara, the pin-point bomber, was reassuringly predictable in two decades that were not. Lionel Trilling could with some abandon call him "the only American writer to whom America presents itself as a social scene in the way it once presented itself to Howells or Edith Wharton."

—*Dormand's.*

John O'Hara—"cozy camaraderie."

"The Farmers Hotel," a one-scene, one-act play in narrative form, stands apart from these preceding works. For one thing it has no detectable mission beyond the obvious one of milking a neatly contrived dramatic situation that exists when oddly assorted people are stranded together during a snowstorm. For another it is more concerned with cozy camaraderie than with erotic byplay.

The time: a November evening during the flash blizzard of 1950. The place: Farmers Hotel of Rockbottom, Pa. (pop. 352). Proprietor Ira Studebaker, a kindly widower who has just re-opened the old inn, and Charles Mannering, his sophisticated Negro helper, are ready for any business that the storm may deliver. They have not long to wait. The first strandees are Frances Paul and Howard Pomfret—married, but not to each other. Then Sharpie Jerry Mayo and the Pickwick sisters, members of a singing, dancing, and strip-tease act. Finally, Joe Rogg, a surly truck driver whose way has been blocked by Pomfret's stalled Buick station wagon. Rockbottom's only M.D., the hotel cook, and a State Trooper round out the company brought together by the storm.

During the evening these people drink, eat, reveal their backgrounds, and develop inconclusive attitudes toward each other. But the party stays in bounds until Mannering and Mayo lead the group in a round of songs, dances, and parlor tricks which inspires Rogg to make a frontal assault upon his favorite Pickwick. Epic violence is narrowly averted when Mannering steps in with a loaded .38, but the spell has been broken, and all guests hurriedly get back on the road. It is the end of a rather inauspicious, fatuous first night at Farmers Hotel. Well, not quite the end. A final visitor is the Trooper who reports that Rogg has used his big Diesel as a death weapon against two of the people with whom he has been singing a few minutes before. So the first meal served was a Last Supper for at least two partakers, and dreadful undercurrents were brewing after all.

After a portentous, suspenseful beginning "The Farmers Hotel" trickles downhill to the level of a relentless puppet show in which unrelated characters come on stage one at a time to make flippant little speeches. Even though served in country style it is as empty of real personality and warmth as a crowded railroad station. Few readers among the loyal thousands will feel genuine sympathy for fictional characters so briefly met. One regretfully concludes that the most remarkable feature of the book is the name of its author.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—Jacket design by Pranas Lapé for "The Lute Player."

Drama of Shaken Souls

EVIL UNDER THE SUN. By Anton Myrer. New York: Random House. 373 pp. $3.50.

By Nathan L. Rothman

MR. MYRER writes of a place he calls Capetown, which must be Provincetown from all the available evidence: streets, shops, dunes, the beach, the Point, the painters, and the inimitable atmosphere which no other spot on the Cape seems to possess. It is an atmosphere made, as Mr. Myrer sees it, only in part by the sun and the sea and the crackling air. These exist elsewhere in the same proportions. What makes his Capetown is the awful psychic tension created by that special amalgam of personalities who converge yearly upon this point of the Cape. Regarded here at the end of his caustic and analytic pen, it is not a healthy spectacle, not pleasant, even fearful. For these painters and writers and sensitive plants use this haven of theirs as the neuropath uses the analyst's couch—to release and reveal, to prance nakedly, to thrash inward and outward until they are writhing together in a personal hell.

Mr. Myrer uses two characters among them for contrast and definition. One is the native Portuguese fisherman, Manual da Rosa, whose own frustrations erupt in violence against these summer posturers whom he despises. The other is a painter named Paul Kittering, who stands like a prophet amidst the others, reviling and disowning them and calling upon them to reaffirm the verities of wholeness and honesty before they destroy themselves. It is Kittering who meets the violence of Da Rosa head on and refuses to return it; he turns the other cheek and forgives and asks forgiveness, like some latter-day Christ. In this spiritual resolution is the essence of Mr. Myrer's purpose.

Somewhere along in the book a great teacher of painting says to one of his pupils: "Mr. Jaures, the parts . . . yes, this is good, and this, here, this is good, and this here . . . but it is not an entity, it does not work toward anything. The parts, Mr. Jaures . . . must relate to the whole." This is how I feel about Mr. Myrer's book. Its parts are very good, its writing is fine, its people are alive with passion and agony. All this, and therefore I ask too for entity, for the unifying dramatic structure which will make everything move toward fulfilment. The stage is set, and the characters are primed, for a greater drama than any that appears in the story. It is only by this lack that the book falls short of splendor.

Even without it this is a good novel and will reward reading, because Mr. Myrer has full mastery of a potent and poetic prose that comes to him avowedly out of Joyce and is at the same time personally his own. He knows how to use it, to cut to the marrow of a complex milieu like Capetown, and to show us the naked and shaken souls of such people as Kittering, Da Rosa, and others of that town. He is not afraid of ideas, and certainly not of emotion. To have exhibited so much in a grst novel is an achievement more than promising.

History with a Twist

THE LUTE PLAYER. By Norah Lofts. New York: Doubleday & Co. 465 pp. $3.50.

By Thomas Caldecot Chubb

IN HIS admirable essay on the historical novel published twenty-seven years ago, H. Butterfield, an English critic, noting that "the theme of a novel is human experience" and that it should be the aim of the novelist to see life with the individual, observes that the reader "would give more to catch a glimpse of Mary Queen of Scots tapping her foot in a moment of impatience than to possess a logical statement of her political position.

"The novelist," he continues, "looking at a historic figure, sees a personality. He feels flesh and blood, where the ordinary history-reader complains that he is only given abstractions."

The real justification of the historical novel is, he insists, not that it replaces the history book, but rather that it shows the reader "that there is such a thing as a world of the past—an arena of vivid and momentous life" and that this arena is peopled with flesh-and-blood men and women with "sorrows and hopes and adventures real as ours."

It is a sound analysis and one whose specifications are more and more followed by modern writers of historical fiction. No one has done so more effectively than Norah Lofts in this new novel.

"The Lute Player," the story of Blondel, the legendary (or perhaps purely fictional) minstrel who discovered Richard Coeur de Lion's prison through his minstrelsy, is laid in a stirring age when the Third Crusade moved toward frustration and failure, Philip of France schemed to ease England from the Continent, and England fell into tyranny and chaos (which a quarter of a century later led to the Magna Charta) because of an absentee king. Yet the book is not concerned with any of this except as background, nor is it concerned with any of the great people that move across its pages except in their interior selves.

The interior selves of four of these are all Miss Lofts needs, for they provide her with one of the strangest quadrangles (not triangles) of fiction. Anna Apieta, gruesomely hunchback daughter of King Sancho of Navarre, loves Blondel who does not love her in return. Blondel unrequitedly loves Berangaria, with her slit eyes and Eastern face. Berangaria, later his Queen but never in any true sense his wife, loves Richard. "All that was

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

lacking," says Anna, "was for the Duke of Aquitaine (Richard) to lose his senses and love me."

But this could not be, of course, for obvious reasons; nor for reasons that become slowly apparent could he love Berangaria. Richard, if you can believe Miss Lofts, was not capable of loving a woman, his vice being "the vice of Sodom," as his mother Eleanor of Aquitaine discovers in one of the book's most powerful but horrible scenes.

Here, then, is no cloak-and-dagger romance, but something much more like a modern psychological novel. Indeed, it is a modern psychological novel that happens to be laid in the past.

When you consider it as such you have to acknowledge that it has both power and ability, but you cannot so consider it exclusively. When you write history you must be bound by history, and I can see no serious historic justification for this concept of Richard. It, of course, does not disprove Miss Lofts's cases that Richard fathered a bastard, but neither does it prove it that she needs it for her story and presents it to us convincingly. A novelist, even a historical novelist, is allowed some liberties, but he has no right to reconstruct—and so defame—a dead man's character simply because it adorns his tale.

Understanding the South

THE FORTUNE TELLERS. By Berry Fleming. Philadelphia: J. B. Lippincott Co. 442 pp. $3.75.

By Harvey Curtis Webster

THE "serious" literary critics have never taken Berry Fleming's first seven novels seriously. The undeterred public has read Mr. Fleming often if not well; Hollywood and several million people liked his "Colonel Effingham's Raid," while the Literary Guild has made his latest its current selection.

At first glance "The Fortune Tellers" seems to live up to Fleming's reputation. Barfield, an intelligent poor boy who has made good, returns from a trip to New York to Fredericksville, Georgia (the scene of both "Colonel Effingham's Raid" and "The Lightwood Tree") in the company of Vitner, a Yankee and a Pulitzer prize reporter. Vitner senses something rotten in Barfield's allusion to a Negro who was given life imprisonment, not death, for murdering the son of a prominent Fredericksville family. Barfield, who has married into this family, is disturbed not only by the reporter who is Yankee-bent for getting at the bottom of the case; he is also worried because he has fallen in love with Hannah Winans, who will not be approved by either his dead wife's family or his children. The town to which he returns is menaced by the imminence of a flood, which, when it comes, is magnificently described. The skilful interweaving of the love affair, the flood, and the reporter's search for Southern sordor will satisfy any reader who thinks entertainment is all.

But Mr. Fleming discloses, to an extent he did not in his earlier books, the mature novelist's ability to write on four levels: his plot excites; his characters reveal; Fredericksville, quite as typical a Southern place as any in Faulkner, is illuminated; so is man's relationship to the universe.

Excepting the Negroes, who are pallid stereotypes, and the reporter, who only sometimes becomes believable, major and minor characters are vividly and believably drawn. Barfield, a successful industrialist dissatisfied with success, a Southerner who resents the North and feels guilty as a Southerner, a lover who cannot forget his fatherhood or his deserved prominence, is the major and most convincingly drawn character. But "Miss Alice," the newspaper editor, who believes in intuition and "the stumbling bumbling kindly-until-something-scared-them God-damned people," and her chief assistant Clewis, who hunts news while writing esoteric poems fathered by his sexual dissatisfaction, are equally interesting. At least ninety of the other hundred characters will help you understand the South.

Mr. Fleming neither sanctifies nor debunks Fredericksville and its attitudes. His picture of the town's political corruption and inefficiency, its clannish secretiveness before the prying outsider, its tragic-pathetic belief that good outmoded values of honor can be maintained against Yankees and stumbling Southerners is convincing. Every sensitive Northerner must ponder the typical Fredericksville-Southerner attitude that the North treats the South as a scapegoat just as the Southern white does the Negro.

Mr. Fleming is not a writer who speaks to all places and all times, but

(*Continued on page 31*)

"Now stay right here, Arthur, and play 'Twenty Question's' with the man while Mother gets the tickets."

Harvey Curtis Webster, who recently was on leave from the University of Louisville on a Fulbright visiting lectureship in England, is the author of "On a Darkling Plain," a study of Thomas Hardy.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Strange Lands. *Ever since the fourteenth century, when "The Travels of Marco Polo" began filtering through the libraries of Europe, accounts of travel have never lacked for readers. Marco Polo set an enduring style for travel books, with his emphasis on exotic sights and happenings. For centuries thereafter writers went far afield to bring back reports of the strange and marvelous. This tradition is far from extinct, but it is being replaced by a new approach. More and more the travel book is taking on a social conscience. Writers are no longer content with surface panoply but seek to ferret out social, moral, and economic background. The travel books reviewed this week are examples of the new departure. Easily the most important of the lot is "Strange Lands and Friendly Peoples," by Associate Justice William O. Douglas, which may well shape the trend of U. S. public opinion. Note also Richard Tregaskis's "Seven Leagues to Paradise"* *(see page 19).*

America and Human Allegiances

STRANGE LANDS AND FRIENDLY PEOPLE. By William O. Douglas. New York: Harper & Bros. 336 pp. $4.

By Eric Sevareid

ABOUT a year ago, this reporter went up to the Supreme Court building to talk with Associate Justice William O. Douglas, who had just then returned from his second summer journey to Asia. I asked a general question about what he had found. In his characteristically abrupt, restless manner, Douglas said, "I'll never be able to go fishing anymore."

He meant that he would be going back to Asia, again and again. It had got under his skin. A poet and preacher at heart, this hulking, rough-cut member of the highest court of the land had fallen in love with the colors and sounds, the costumes and skies in the immense stretches from Suez to the Pacific; a passionate fighter for social justice, he was shocked over his discovery that half the human race constitutes a living denial of all that life is meant to be, the sickening discovery that comes to all men of decency upon beholding Asia that hundreds of millions of our brothers merely oscillate between hunger and sleep. And since Douglas is an old hand in the history and arts of government he knows that all this must change, will be changed, and that unless the United States identifies itself with the inevitable change, a mammoth landslide of human allegiances is going to go against our country.

This book is the story of his pilgrimages of discovery in the summers of '49 and '50, his crisp and crackling report, and his lawyer's plea for American action. I think this book can have a considerable political impact. It is not written for the intellectual and the social psychologist; it is directed at anyone who can read as he runs. For thousands of uninformed Americans it can unlock the whole tangled business of the vast Asiatic upheaval of our times, the business that scores of us have been vainly screaming about to deaf diplomatic and Congressional ears for the last ten years. For even the most casual person who reads the Douglas book such current, confused matters as Persian oil or Egypt and the canal will suddenly take on form and meaning. He will know for the first time what it is really all about.

William O. Douglas—"a passionate fighter."

This reporter has seen some of Asia, has written and spoken and read about its peoples and its problems at considerable length. I thought this book would be nothing really new. But I must admit that its effect upon my own jaded political nerves was electric. The eye-and-ear-witness reporting is magnificent. There are scenes and faces and words of pathos, pride, and bitterness, particularly among the tribal hills of Persia, that will never leave my memory. A judge has done for those remote, lost, despairing, and dangerously bitter peoples below Russia's vast rim of earth what Ed Murrow did for the people of embattled London and Ernie Pyle did for the lonely GI. The Douglas book can make these peoples a part of the American consciousness—and a continuing hostage to the American conscience.

Douglas not only talked with the kings, the chieftains, the premiers, from Abdullah to Nehru; he tracked down Cyprian fanatics in dim-lit shops; he drank coffee with refugees escaped from Soviet Armenia; he lay ill in the mountain tents of goatherds in Azerbaijan; he trudged in the dust with the Kurds, won the confidence of the Lurs, listened to the troubles of the Bakhtiaris, galloped and shot with the Ghashghais. And he has come out of his drenching experience with the certain knowledge in his bones that the grass roots of southern Asia are sprouting revolt, that Soviet Communism is ready with her sickle, that these oppressed peoples do not really want to go Russia's way, but that the United States, by its present methods, is not only losing their allegiance by default, but is risking a downright *anti*-American movement of gigantic proportions.

We learn by the hard facts, and to an Oregonian like Douglas who understands the land the hard facts of aridity plus goats plus cow dung as fuel instead of fertilizer plus a slavery system of land tenancy—all this to him adds up to an equation of living death which the human creature can no longer endure. We learn by simple instinct. Douglas sat on a Persian rug in a mountain tent in the Zagros and listened to the flutes and the singing of the Lurs. They sang of Kattaneh, the sweetheart:

> Kattaneh was more than a woman; she was a symbol of justice and mercy . . . the melody has haunted me through all my travels. Goatherds in the high Himalayas of India, the miserable laborers in the date orchards of Iraq, workers in the factories of Isfahan—all these

Eric Sevareid is chief correspondent for the Columbia Broadcasting System in Washington.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

conveyed the same message through their eyes. It was a plea for love—for charity and kindness; a plea, which, long neglected, turns into an orgasm of hate and revenge, producing revolution and terror.

Justice Douglas has returned with a report that is hair-raising for America, in its sum and substance. He is aware that our short-term military policies have practically abolished our long-term diplomatic strategies. He is convinced this tragic trend must be caught in hand and reversed. "Security for the United States and the other democracies," he writes, "will not be found in the balance of armed might but in the balance of political power . . . that is the reason for the tremendous urgency of a *political* rather than a military program in Asia."

We must intervene, politically. "The place to start reform in Asia is with the land. The basic illness there is the vicious tenancy system. All other ills stem from that.

We have been too subservient to British policy in the East. Our propaganda of materialism is wrong. We have wasted billions in the wrong kind of dollar aid.

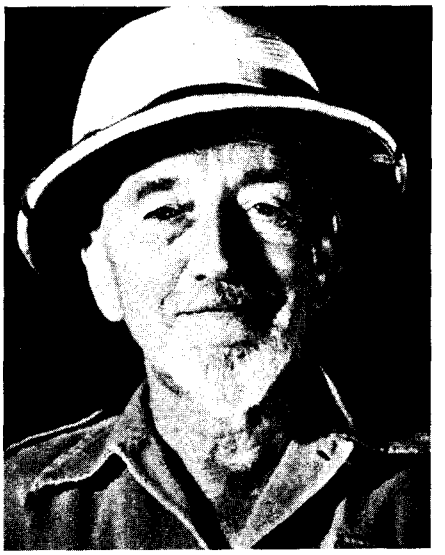
Nearly everywhere, even among remote tribal chiefs, Douglas found individual leaders of courage and compassion who are trying to start the basic reforms. Simple gestures of American official support will give them enormous strength. "This would not be a new form of imperialism. America would not be dictating policies to governments. But every government would know where the weight of America's influence would be and the kind of projects that would enlist American support."

We talk much about standards of living. Too much. A simple standard of *life*, says Justice Douglas, is what they want, and that includes freedom and justice. Indeed, freedom and justice amount to the true, the real American mission. "If we forget that," he tells us, "we will never receive the verdict for civilization."

His State Department friends will doubtless reply, "We never intervene in the internal affairs of other nations." Which is not true. American diplomacy was born as intervention—for freedom and justice. As Douglas might have pointed out, Jefferson bowed at the court of France, but his home was a rendezvous for the revolutionaries; Franklin was an impeccable diplomat, but he helped to inspire "La Marseillaise."

Freedom and justice were the very meaning of America. This little book poses again the basic, the dreadful question—have we lost our meaning?

The Lure of the Dark Continent



John Stephenson—"tension, heartbreak."

VENTURE TO THE INTERIOR. By Laurens van der Post. New York: William Morrow & Co. 253 pp. $3.

JUNGLE PATHFINDER. By Kathleen Stevens Rukavina. New York: Exposition Press. 299 pp. $3.

By HASSOLDT DAVIS

WE HAVE known young men fresh from the wars, striding as this book strides, luminous with the sun of conquest yet quivering still with the remembrance of recent dread. Their skin is bronzed but so thin that the twitching nerves might, you'd think, rupture it, like the skin and the nerves you touch as you handle the body of "Venture to the Interior."

This is the story of a soldier, Colonel Van der Post, who fought across a hemisphere to be caught finally by the Japanese and lost for several years in a prison camp in Java, "those, long, seasonless, and tranced Indonesian years," as he so quietly calls them. Upon returning to England he was sent by Whitehall upon a mission for which he was well fitted, to explore two high tracts, a plateau and a mountain, in Nyasaland, where it might be possible to cultivate crops and raise stock for austere Britain.

His fealty was divided between the light and the dark continents. His mother, having borne thirteen children in the bush, at the age of seventy asserted her independence and moved from one poor farm to another, rehabilitating them, making them pay, until at eighty she struck prosperous water in the Kalahari desert.

His father's ties to Europe were taut within him, and so he was always concerned with the opposite of the average attitude in Africa. His interest was in the effect of the many natives upon the few Europeans. His book must be quoted to make it felt, the skin and the nerves of it, and the cadence of the blood of it which is its style:

> We hate the native in ourselves; we scorn and despise the night in which we have our being; the base degrees by which we descend into the day. . . .
>
> We all have a dark figure within ourselves, a Negro, a gypsy, an aboriginal with averted back, and, alas! the nearest many of us can get to making terms with him is to strike up these vicarious friendships with him through the black people of Africa. . . .
>
> Those admirable women anthropologists, who examine, year after year with such indefatigable ardor tribal patterns, the sexual habits, the cat's cradles of primitive Africans and the impact of European culture on them, could with profit and perhaps greater accuracy measure the effect this impact has had on their own patterns of behavior.

Conditioned by such reflexes to the land of his birth, Van der Post returned to it and climbed his mountain, Mlanje, and the Nyika plateau, living closely with his porters and the ardent foresters who were ashamed of the sound of saws among their trees. To him, too, the mountains were personalized. They were terrible mountains or impudent; they were split by gorges, and the forester Vance fell to his death in one of them while the author and his natives slid too late along the rope towards the waterfall which tore him away.

The odd beauty of the book evolves from the sensitivity of a man who would lay his ear to the cedars to seek the sound of sap running, who would wait half a night, while the mists cleared slowly, to learn from his porters the tribal names for the stars. On the great precipices he would observe with equal interest a supine, naked, coaxing girl, and a battle between eagle and buzzard. And sitting on his heights at last, exhausted and eager still, he would hear his mountain "purring like a large purple cat" and drop his dreams into "a deep well of angry light between the hills."

There is great and grim adventure

Hassoldt Davis, explorer and writer, served with the Free French Forces in Africa during World War II. His books include "Islands Under the Wind" and "Land of the Eye."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

here, and a quasi-mystical seizing of it which recalls St. Exupéry in his simplest prose.

* * *

THERE WAS a book some years ago called "Black and Beautiful," by Marius Forté, which told more sweetly of a white man's African loves than does "Jungle Pathfinder," and more poignantly described the ecstasy, tension, heartbreak which seem to form the normal progress of mixed marriages with primitives. But this biography of Chirupula Stevenson, an English pioneer who "went native," is presented with understanding by Mrs. Rukavina, herself a long resident in Northern Rhodesia where Chirupula built his valley kingdom.

He arrived in the 1890's to work for Cecil Rhodes's British South African Company, and became successively telegraphist, explorer, administrator, guide, soldier, government agent, and planter, cementing with goodwill his corner of Rhodes's vast edifice, ruling his natives as wisely as the God Luchere, whom they thought him to be, marrying two native women polygamously, and having children by them.

This story of one man's important part in Rhodesia's development is interesting enough, but the drama of the book swings to the rhythm of Chirupula's women, the wife Loti, who had been a slave girl, and the wife Mwape, a princess, living uneasily together with him. Before the great fire on the cold nights the three of them sat on the floor of his jungle chateau, learning each others' language and habit, but insufficiently to blunt the gnawings of physical black magic, and the anguish of watching helplessly his half-caste children shouldering up between two differently pigmented worlds.

He will be remembered, Chirupula, the fierce and the benign, making gifts to the porters he flayed, striving always to soothe the growing pains of the dark people he loved, Chirupula-Luchere, the god and the man-smiter, perhaps the loneliest of gods or men.

Ambling Tour of the World

SEVEN LEAGUES TO PARADISE. By Richard Tregaskis. New York: Doubleday & Co. 268 pp. $3.75.

By ROBERT PAYNE

RICHARD TREGASKIS has done what I thought to be impossible. He has written a book so bad (in the first hundred pages) that every critical sense is revolted, and so good (in the remainder) that one can only applaud, all the time wondering how it came about that such folly and such excellence could be compounded within two covers.

"Seven Leagues to Paradise" is the journal of an ambling tour around the world which begins in Australia, and after short visits to Bali, New Zealand, China, and India, concludes with an account of his stay in England, Switzerland, and Sweden. The chapter on Bali opens the book and is clearly intended as a curtain-raiser, though he visited the island considerably later than his visits to Australia and New Zealand, and he says openly that he came to admire the bare-breasted Balinese women. As it happened Bali was at the time of his visit in full revolt against the Dutch, the bare-breasted women were few, and though Mr. Tregaskis did accompany a Dutch punitive expedition into the interior and talked to at least one Balinese woman, the wife of a French painter, he appears to have spent most of his time in the Den Passar Hotel lamenting the fact that he could very easily be murdered in his bed by terrorists. The tone is consistently facetious. Bali becomes "the Famous Island of Beauty," and the Malay language, as one might expect, is merely "weird." The farcical character of his early wanderings in southeastern Asia only increases when he reaches what he calls "Sinful Singapore." There he attended a taxi dance, consumed on his own showing vast quantities of alcohol, met the Associated Press correspondent and the Standard Oil chief, went in search of what he calls "sin salesmen," and visited the Singapore Swimming Club, where his appreciation of the pool "with its wide expanse of salt water and luxurious poolside clubhouse will probably always be greater because I went there with friends."

So far the book is wholly deplorable; and since there is nothing in the farcical curtain-raiser to suggest that there are any profundities in store, the reader might be pardoned if he threw it aside. Fortunately, there is a great deal in store. Sobered by a visit to Shanghai, Mr. Tregaskis abandons his air of slovenliness and forgets to see people as "types." Almost without warning we are introduced to an obscure peasant living in an unknown village near Kalgan, and there follows an absorbing study of the man's life. The peasant comes through. We watch him in moods of defiance and tenderness, of abysmal misery and intoxicated happiness. He records his life simply, and Mr. Tregaskis patiently takes it down, and it is all there, down to the way he puts on his shoes and scratches himself for lice, and it is done so well that we can smell the dank loess cave which he shares with his sick wife and his children. Jong Yo-sen was not the poorest peasant to be found, but he was admirably suited for the purpose of the study. A Christian on good terms with the local Belgian Mission, he owned a little land, and he was more intelligent than most, an opium-smoker who broke himself of the habit only after prolonged agony, a poor devil who tried to live as best he could in a world where all traditional values were decaying.

In the same free-flowing limpid style there follows an account of the life of Ramji Lal, whose name means

(*Continued on page 42*)

Robert Payne is the author of "The Revolt of Asia," "Forever China," and many other volumes on Asia.

—Illustrations from "Seven Leagues to Paradise."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
of LITERATURE
Editor
NORMAN COUSINS
Chairman, Editorial Board
HENRY SEIDEL CANBY
Chairman, Board of Directors
E. DEGOLYER
Associate Editors
AMY LOVEMAN JOHN MASON BROWN
HARRISON SMITH
Contributing Editors
BENNETT CERF JOHN T. WINTERICH
MARY GOULD DAVIS IRVING KOLODIN
JAMES THRALL SOBY

Published by The Saturday Review Associates, Inc.; 25 West 45th Street, New York 19, N. Y. Harrison Smith, President; J. R. Cominsky, Executive Vice President and Treasurer; Amy Loveman, Secretary.

Contents Copyrighted, 1951, by The Saturday Review Associates, Inc.

Firmness Abroad, Doubt at Home

THERE have been few centuries in history in which men did not believe that they lived in a destructive revolutionary era, or decades that did not seem fatal to established conventions and ways of life. Today an American sees violently contradictory forces stirring the world in which he is deeply involved and yet separated by the width of two oceans. He observes that as the East, including the Mohammedan nations, turns to the extreme left the West swings toward the right. The Socialist tide has spent its force and has receded from all but two small European countries, though the conception of the welfare state, deprived of its dependence on class warfare and the control of all the means of production, has not lost its appeal to the imagination.

The United States is perhaps less subject to revolutionary movements than any other great nation, though it cannot stand still and should not hope to do so. In more senses than one we have had our Revolution, and in other ways than were foreseen by the men who signed the Declaration of Independence. The danger that a group of wealthy landlords would own vast reaches of the expanding continent through grants of land in newly opened territories and would perpetuate their control of the sources of wealth was dissipated by the various Homestead Acts, which turned the West over to our own people and to millions of European immigrants. That this policy was often founded in the mercenary motives of railroads which needed farmers, villages, and towns along the right of way does not deprive it of its vision and its beneficence.

For more than a century the revolutions that have overwhelmed established nations have been founded in the desire of the serf, the tenant farmer, the sharecropper to own his own land. It is the source of the Communist revolution in China, and it is ready to explode into a furious assault on the ancient customs of the Arab world, from Iran to Morocco, though the rulers of the common people of these countries are trying to channel their discontent into anger against a colonial system which is already dead. In many recent books by unofficial observers we now know the ominous truth, and the conviction is growing that this inevitable change must be brought about, peacefully if possible, by the sympathy, the ingenuity, and the wealth of the West, or else we must surrender these lands to the fury of Communist revolutions and reprisals. It is not yet too late. In Supreme Court Justice William Douglas's latest book, "Strange Lands and Friendly People," he quotes a phrase of a starving peasant of Iraq which may express the despair and the hope of millions of his kind, "I am willing to work like a dog if I know that my children will have a better life."

The international responsibilities of the people of the United States have turned them from an interest in their own changing society, though in which direction it is changing is still a matter of dispute. On the international scale, where a prospective world war and revolutions are weighed, our own affairs and the arguments which wax and wane may seem to be of little importance. But, whether they are concerned with religion, economics, or education, they are as important to our future well-being as any earth-shaking event on the other side of the globe. We might raise vast armies and manage to keep the peace or engage in war, but at the same time we might lose our liberties through negligence or the gradual erosion of our beliefs.

We have recently passed through a stormy debate following Paul Blanshard's "Communism, Democracy, and Catholic Power"; but it is often a less ominously titled book, not designed for a wide audience, that deserves the attention of thinking people, even if it serves only as a release from more awesome alien subjects. The book in question, by William F. Buckley, Jr., only two years out of college, is "God and Man at Yale." It could only be written by a brash young man, fearless of the consequences, with nothing to risk except the ire of some of his former professors and most of his classmates. Its significance reaches far beyond the endowed institutions of the Ivy League, for the kind and quality of the education we give the young men and women who are taught in our colleges are as important to our future as any revolution in Iraq or Iran.

Mr. Buckley concentrates his attack on the conception that teachers should be employed regardless of their personal opinions and that textbooks are now used which disparage American institutions and traditions, and which incidentally are alien to the beliefs of the Trustees and the great majority of the Alumni, "who are committed to the desirability of fostering both a belief in God, and a recognition of the merits of our economic system." He asks pertinently why a man who is an atheist should be hired to teach religion or why a Socialist who would like to see free enterprise destroyed should teach economics. To those who argue that it is wise to present both sides of controversial topics he points to the textbooks commonly in use. His subtitle is "The Superstitions of Academic Freedom."

Whether the reader will agree with Mr. Buckley's thesis or reject it violently will depend on many factors, but at any rate it will clear the air, and it will have to be answered in one form or another. At least it is in the power of Americans to affirm their belief in a "liberal" education and in the common sense of the youths who attend our colleges, who may be expected to form their own opinions either when they are students or from their experience in later years; or to dismiss the teachers or the textbooks that do not conform to our expressed ideals, theories, and religion. It has been said that Americans for the last few years have been engaged in a vast debate. They seem to have made up their minds about the world beyond our shores, and it is time that they came to some conclusions about the conduct of our lives at home.

—H. S.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

Acceptance of Calamity

SIR: I am flattered by the speed with which the University of Chicago Press has replied, in an advertisement [*SRL* Oct. 6], to my article "Who Will Counsel the Counselor?" [a feature-length review of George F. Kennan's "American Diplomacy 1900-1950," published in *SRL* Sept. 29]. However, I am bewildered by the claim in this advertisement that readers can find a refutation of my thesis on page 102 of Mr. Kennan's book.

I charged that, in last analysis, Mr. Kennan "advocates nothing better than rational acceptance of calamity." Page 102 of "American Diplomacy 1900-1950" is a warning never to seek anything but a very limited victory. I fail to find in Mr. Kennan's formula anything but melancholy acceptance of a tragic situation which he believes we are impotent to change. If undergoing a whole conceivable series of "Koreas" with limited objectives, while preventing each from spreading and waiting for the main adversary—the USSR—to crack up, is not calamity, then I don't know what is.

I am more than ever persuaded that the American people are likely to agree with me and to insist that every effort be made by our government to bring about the kind of warless international order that seems the only one acceptable in the atomic age. How this might be done by means of a limited world government I have suggested in my recent book "Challenge and Decision."

EDGAR ANSEL MOWRER.

Washington, D. C.

The Art of Criticism

SIR: As one looks back over the history of literary criticism, it becomes obvious that the superiority of contemporary criticism to that of past ages consists in two distinct although related characteristics: the use of a technical vocabulary intelligible only to the initiate, and the invention of cryptically suggestive (or suggestively cryptic) epithets, very convenient for use as subtitles and chapter titles. The only critic of antiquity (i.e., before 1900) who at all approached the moderns with respect to the problem of vocabulary is Aristotle, whose *katharsis, peripeteia,* and *anagnorisis* have won him the richly deserved regard of contemporary critics. Significantly, however, Aristotle alone has exercised any important influence on these critics, whose writings reveal no knowledge whatever of Dryden, Sainte-Beuve, or Arnold, who, like so many others of their kind, lacked the ingenuity or presence of mind to safeguard their reputations and ensure their continuing popularity by inventing mystifying but memorable critical language.

It is difficult to say whether it is the devisers of "terms" or of "epithets" whose achievements are more to be admired. Proud indeed must be the creator of such gems as "resonance," "ambiguity," and "ambivalence." A veritable Kimberley for the lover of critical vocabulary is the "Glossary of the New Criticism," published some years ago as a special supplement by *Poetry* magazine. Nor should one neglect Stephen Potter, whose study of Reviewership (in that instructive volume "Lifemanship") offers extraordinarily helpful discussions of Rilking, O. K.-words, and other essentials of the art of criticism.

A truly systematic approach to the problem has yet to be formulated, however, and it is the writer's modest hope that he can here furnish one. His proposal is altogether simple: the ambitious critic ought to seek out some art, science, or trade and adopt its entire vocabulary for purposes of writing literary criticism. (A useful step in this direction was made when "catalyst" and "catalytic agent" were borrowed from chemistry.) Botany, for example, has thus far been left largely untouched; now it will be possible to speak of Truman Capote's latest production as "the calyx of his art," or of Dostoevsky's characters as "pollenless stamens in endless search of a pistil." Or, if one finds the trades more alluring, one might press into service the terminology of carpentry ("joint" and "grain" immediately suggest themselves as useful) or of automobile manufacture. So much for mere terms, whole collections of which are even now awaiting discovery.

Epithets are somewhat more difficult to come by. Mr. John W. Aldridge's "After the Lost Generation" has a few pretty examples: "Hemingway: Nightmare and the Correlative of Loss," "Fitzgerald: The Horror and the Vision of Paradise," "The Neo-Hemingways: And the Failure of Protest," "Capote and Buechner: The Escape into Otherness," and so on. Mr. Aldridge will probably not deny that some of his epithets approach dangerously near to meaning, although he generally keeps a safe distance. Edmund Wilson's "Hemingway: Gauge of Morale" is another rich and provocative example of the epithet at its obscure finest.

Now it is clear that epithets cannot be borrowed wholesale, in the manner of vocabulary. But we can again find a hint in the "Poetics" of Aristotle, the great Stagirite (O. K.-word for September), who helpfully outlined a plan for creating metaphors out of nothing. "The cup of Dionysus" and "the sword of Ares" by exchange yield "the cup of Ares" and "the sword of Dionysus," which are pretty if not intelligible; and these may be further resolved into "the A of B" and "the C of D," producing "the C of B" and "the A of D." It is necessary only to find pairs which can be transposed. The beginner will be content with "Hemingway: the Success of Failure" (or, conversely, "the Failure of Success"). The advanced critic, however, will be recognized by his easy manipulation of such more complex groups as the following: "Chekhov: the Sham of Doubt," "Milne: the Appearance of Certainty," "Trollope: the Sham of Certainty," and "S. J. Perelman: the Appearance of Doubt." All these epithets are, of course, reversible: thus, "the Doubt of Sham," "the Certainty of Appearance," etc. Once the four terms have been found, the average critic has enough epithets for eight chapter titles, or a typical modern book of literary criticism. And, as everyone knows, once you have the chapter titles, the book practically writes itself.

MILTON CRANE.

Chicago, Ill.

THROUGH HISTORY WITH J. WESLEY SMITH

"Sorry, Signor Michelangelo—the Sistine Chapel won't need a paint job for at least a year."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Seeing Things

WHAT — SHAW AGAIN?

YES, BECAUSE he makes it inescapable. Yes, because his deathless voice has once again brought our so-called living theatre to life. Yes, because for the second time in a season up to now cursed and largely overrun by the efforts of pygmies he has stood out like a colossus, an intellect among the thoughtless, a genius among hacks, and a seer among the blind.

It is the "Don Juan in Hell"* scene from "Man and Superman," as read by Charles Laughton, Charles Boyer, Cedric Hardwicke, and Agnes Moorehead, which leaves me with no other inclination or choice than to write about Shaw once more. For some time now audiences in city after city up and down the United States (and England, too) have had the opportunity to enjoy this seldom performed interlude that Shaw wrote fifty years ago. Now, at last, an underprivileged New York has been permitted to respond to its excitements, though only for a single evening at Carnegie Hall.

DON JUAN IN HELL, by Bernard Shaw. Directed by Charles Laughton. The First Drama Quartette presented by Paul Gregory. With Mr. Laughton, Charles Boyer, Cedric Hardwicke, and Agnes Moorehead. At Carnegie Hall, October 22, 1951.

The reassuring news is that in the next few weeks the "Don Juan" sequence with its present incredibly fine cast will settle down for a limited run at Manhattan's Century Theatre.

Nothing Broadway has had to offer of recent years has been more absorbing than this theatrically unorthodox presentation of a play which is not a play in the ordinary sense. The performance is in the nature of a reading. Only a shallow forestage is used and it is backed by a black curtain. In front of this curtain are microphones and stools, and music stands to hold the bound copies of the text carried in by the actors. The three men are dressed in dinner jackets and Miss Moorehead wears an evening gown. Mr. Laughton briefly and charmingly tells the essentials of the Don Juan story and announces the cast. Thereafter he leads us into the script by letting us hear Shaw's stage direction. As far as the trappings of production go, that is all. But what an all and what an evening it proves to be!

If any members of Local 829 managed to squeeze into Carnegie Hall, they—and they alone—in a huge and rapt audience must have felt a certain discomfort. They may even have had a clearer understanding of Othello's feelings when he complained his occupation was gone. For Local 829 is the United Scenic Artists. And here was Shaw proving, as Shakespeare demonstrated long ago, how unnecessary scenery is when great language sets the stage.

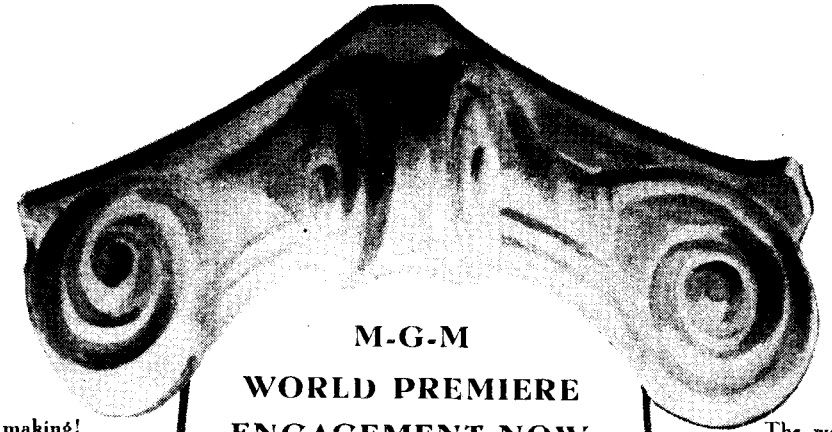
Anyone can cite examples of the way in which Shakespeare relied on his pen to do the brushwork most contemporary playwrights assume will be done for them by scene designers with the aid of dependable electricians. In "Macbeth" the First Murderer's "The west yet glimmers with some streaks of day"; Horatio's "But look, the morn, in russet mantle clad, Walks o'er the dew of yon high eastward hill . . ."; Lorenzo's "The moon shines bright. In such a night as this, When the sweet wind did gently kiss the trees And they did make no noise . . ."; and Lear's "Blow, winds, and crack your cheeks! rage! blow! You cataracts and hurricanoes, spout . . ." are familiar instances of the kind of verbal scenery Shakespeare supplied in play after play.

SHAW'S employment of the language proves no less self-sufficient in this uncostumed and unset "reading" of "Don Juan in Hell." Yet there is a striking difference. Shaw has no interest in conjuring images to evoke a physical setting. He makes fun of Dante for having described hell as a place of mud, frost, filth, fire, and venomous serpents. He is equally contemptuous of Milton for having introduced cannon and gunpowder as a means of expelling the Devil from

—Graphic House.

Agnes Moorehead, Sir Cedric Hardwicke, Charles Laughton, and Charles Boyer—"intellect sets the stage."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



M-G-M
WORLD PREMIERE
ENGAGEMENT NOW
AT TWO THEATRES

Three years in the making!
Thousands in the cast!
Filmed in Rome by M-G-M!

The world's most wicked empire in all its paganism and grandeur, lives again!

QUO VADIS
COLOR BY
TECHNICOLOR
M-G-M presents "QUO VADIS" starring ROBERT TAYLOR
DEBORAH KERR • LEO GENN and PETER USTINOV • Screen Play by
JOHN LEE MAHIN and S. N. BEHRMAN, SONYA LEVIEN • Based on the Novel by
Henryk Sienkiewicz • Directed by MERVYN LeROY • Produced by SAM ZIMBALIST

Continuous Performances,
Popular Prices at the
CAPITOL
B'way at 51st St.
Doors open at 8:30 a.m.

Reserved Seat
Performances at the
ASTOR
B'way at 45th St.
Twice Daily, 2:40 & 8:40 p.m.

RESERVED SEATS BY MAIL OR AT ASTOR BOX OFFICE NOW

ASTOR THEATRE, B'way at 45th, NYC. JU 6-2240

Enclosed please find $.....for.....tickets
at $.....each for the.....(time) performance
on.....(date)
Alternates: Date.....Time.....
Date.....Time.....
Name.....
Address.....

Make Check or Money Order payable to ASTOR Theatre.
Please enclose self-addressed, stamped envelope. $1

RESERVED SEATS NOW ON SALE AT ASTOR BOX OFFICE

Mail orders for Astor reserved seats filled promptly in order of receipt for performances 8 weeks in advance. Kindly enclose stamped and self-addressed envelope and indicate one or two alternate performance dates. *Admission Prices ASTOR THEATRE only* • MATINEE: Monday through Friday $1.25 and $1.50 • Saturday $1.50 and $1.80 • Sunday $1.80 and $2.40 • EVENINGS: $1.80 and $2.40 • MIDNIGHT: Saturday only $1.80 and $2.40 • All Prices Include Tax • Make checks, money orders, payable to Astor Theatre.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GERTRUDE LAWRENCE
In A New Musical Play
The King and I
Music by
RICHARD RODGERS
Book and Lyrics by
OSCAR HAMMERSTEIN 2nd
Based on the Novel "Anna and the King of Siam" by
MARGARET LANDON
with YUL BRYNNER
DOROTHY SARNOFF · DORETTA MORROW
Directed by JOHN van DRUTEN
Settings and Lighting by JO MIELZINER
Costumes designed by IRENE SHARAFF
Choreography by JEROME ROBBINS
ST. JAMES THEATRE, W. 44 ST.
Evgs. at 8:25. Mats. Wed. & Sat. at 2:25

R & H

Presented in association with
LELAND HAYWARD & JOSHUA LOGAN
PULITZER PRIZE and CRITICS' AWARD
ROGER RICO
MARTHA WRIGHT
IN
South Pacific
Music by RICHARD RODGERS
Lyrics by OSCAR HAMMERSTEIN 2nd
Book by
OSCAR HAMMERSTEIN 2nd & JOSHUA LOGAN
Adapted from JAMES A. MICHENER'S Pulitzer Prize Winning "TALES OF THE SOUTH PACIFIC"
Directed by JOSHUA LOGAN
Scenery & Lighting by Jo Mielziner
MYRON McCORMICK
MAJESTIC THEATRE, WEST 44 ST
Evgs. 8:30. Mats. Wed. & Sat. 2:30

IMPORTANT NOTICE TO SRL SUBSCRIBERS

If you are going to move it is necessary that the proper notification be made, at the earliest possible moment to SATURDAY REVIEW by letter, post card, or post-office form No. 22S, giving the old address, as well as the new, with postal-zone number if any. You should also notify your local post office on postal form No. 22 of your change of address. Both postal forms are obtainable at any post office.

As considerable time is required to process a change of address, you are urged to advise the SATURDAY REVIEW Subscription Department as soon as you know your new address, preferably three weeks in advance.

SATURDAY REVIEW
Subscription Dept.
25 West 45th Street, New York 19, N. Y.

heaven. Shaw's hell is visually nonexistent. In his own words "there is nothing; omnipresent nothing. No sky, no peaks, no light, no sound, no time nor space, utter void." There is only somewhere the faint throbbing buzz of a Mozartian strain and a pallor which "reveals a man in the void, an incorporeal but visible man, seated, absurdly enough, on nothing."

In the course of "Don Juan" Shaw pays tribute to the wonders of that slowly evolved bodily organ, the eye, which has permitted the living organism to "see where it was going and what was coming to help or threaten it." But his concern is with neither the eye nor the visible world. Instead, it is with the evolving mind's eye and its higher plane of vision which should enable us to see "the purpose of Life." He makes his hell a void so that he can fill it with ideas. His intellect sets the stage; his fervor and his wit light it. What absorbs his attention and ours is not a place but the plight of Man. It is Man's foolishness and his potentialities; what he has been, what he is, and what he must become if he is either to justify his existence or safeguard his survival.

There are those beyond counting who expect a play to have a plot. They want it at least to tell how Jack gets Jill or Jill Jack. The story of Ann Whitefield's pursuit and conquest of John Tanner is the narrative basis of "Man and Superman," into the third act of which "Don Juan in Hell" is tucked as a detachable dream sequence. Being spirits, the characters in this interlude are no longer plot-bound. Having already lived their personal histories, the Devil, the Commander, Doña Ana, and Don Juan are free in hell to concentrate on a far larger, more universal story—the story of Mankind. This is the subject of their dialogue. To be more accurate, it is the theme of their "great debate." Although they do nothing except talk, such talk is in itself an exciting activity. The very thrust and fascination of their arguments create drama. Due to the mind at work, this battle of ideas is far more dramatic in its action than a thousand trumped-up plots.

Shaw's hell has nothing in common with the hell that fires the imagination of those who hit the sawdust trail. It is not even the satanic realm with which milder ministers are fond of threatening sinners. Instead, it is as unconventional an inferno as only

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
MIAMI MURDER-GO-ROUND *Marston La France* (World: $2.50)	Rick Larkan of Triangle Agency flies to Miami to avenge machine-gunned pal, encounters ice-picked millionaire and slaughtered blonde, nabs three-in-one killer.	Tough villains, tougher hero; official law co-operates nicely for a change.	Fast and furious
THE DARK ROAD *Clifford Knight* (Dutton: $2.50)	Semi-disinherited nephew of Chicago packer, domiciled in L.A., constructs elaborate plot to eliminate lawful heir, but right triumphs handily. Police factor marginal.	Frequent flashbacks add complications to already complicated blueprint drawn up by villain. Woman involvements also present.	Author's 25th book not his best
FISH LANE *Louis Corkill* (Bobbs-Merrill: $2.50)	Poor-white colony on edge of Rockies, living just outside law, gets into community pickle when two murders jolt area. Deputy Sheriff Lenore, refreshingly non-hickish, nails 'em both down.	Characters, setting, treatment agreeably different; nice feeling of locality.	Original, unusual
MURDER BY THE BOOK *Rex Stout* (Viking: $2.50)	Missing novel MS is lethal to N.Y. quartet and disrupts high-toned law-office, but orchidaphilic Nero Wolfe pins blue ribbon on felon.	Usual scrupulous attention to, and skilled management of, detail; honest, lively, interest-holding performance.	Among his best

—SERGEANT CUFF.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RADIO CITY MUSIC HALL
Showplace of the Nation
Rockefeller Center

"AN AMERICAN IN PARIS"
To the Music of
GEORGE GERSHWIN
starring
GENE KELLY
and introducing
LESLIE CARON
with
OSCAR LEVANT
GEORGES GUETARY
NINA FOCH
Color by TECHNICOLOR
Story and Screen Play by ALAN JAY LERNER
Lyrics by IRA GERSHWIN
Produced by ARTHUR FREED
An M-G-M Picture
Directed by VINCENTE MINNELLI

ON THE GREAT STAGE — A gala new revue, produced by Russell Markert . . . settings by James Stewart Morcom . . . with the Corps de Ballet, Choral Ensemble, Rockettes and the Symphony Orchestra under the direction of Raymond Paige.

Shaw could make it. He establishes it as a delightful retreat for seekers after happiness who intellectually and spiritually have not outgrown its pleasures. Its pleasures are such that it is visited frequently by those who are bored with heaven. Needless to say, Shaw's heaven is no less exceptional than his hell. His heaven is open only to those who have become the masters of reality. This sets it very much apart from earth, where mortals are reality's slaves. In this Shavian paradise what is done cannot be undone by repentance and spoken words cannot be unspoken by withdrawing them, any more than the truth can be annihilated by a general agreement to give it the lie.

One of Shaw's most typical and engaging paradoxes is that such a heaven attracts, of all people, Don Juan the libertine. Juan has tired of the license which won him earthly fame and come to see the emptiness of the diversions offered him in hell. His belief in Man is greater than the Devil's disbelief. The Devil may argue against heaven and Man with all the skill at Shaw's command, but it is to this heavenly refuge of realists that Don Juan is determined to go. And go he finally does, as the champion of the Life Force, Creative Evolution, and the Superman.

MOST readers and playgoers remember lines from Shaw's memorable preface to "Man and Superman," from the play and the interlude, or from "The Revolutionist's Handbook," which concludes the volume. None of Shaw's works bulges with more passages which refuse to be forgotten and cry to be quoted. His mind never had freer play than in "Don Juan in Hell." His prowess as a debater was never more irrefutably established than in the discussion where the voices of Shaw and Anti-Shaw are heard, and each is given the benefit of all Shaw's eloquence, wit, and moral passion. Following such an argument may make hard demands on those unable to con-

MANERO'S
FAMOUS FOR FILET MIGNON $2.50
WESTPORT AND GREENWICH, CONN.

McCarthy's FAMOUS STEAK HOUSE
Introducing New York's Newest after-dinner drink "The Grasshopper"
LUNCH DINNER SUPPER COCKTAILS
Free Parking for Dinner
839 SECOND AVE. (S.W. Corner 45th St.)
UN BON BIFTECK
UNA BUONA BISTECCA UNA
A GOOD STEAK
Phones: VA 6-6131 MU 2-9613

"GENUINE ENTERTAINMENT, full of brains, talent, wit, humor and splendor." — Brooks Atkinson, Times
BERT LAHR
DOLORES GRAY
in
"Two on the Aisle"
Hilarious Musical Review
with ELLIOTT REID
"A 4-ORCHID SHOW!" — WALTER WINCHELL
MARK HELLINGER THEA. B'way at 51 St.
Evgs. 8:30. Mats. Wed.-Sat. 2:30.

ROXY
7th AVE & 50th ST.
Doors Open 10:30 A.M.
ON SCREEN!
CLAUDETTE COLBERT
MACDONALD CAREY
ZACHARY SCOTT
Let's Make It Legal
20th CENTURY-FOX
Produced by ROBERT BASSLER
Directed by RICHARD SALE
ON STAGE!
IN PERSON
"The King of the Rhumba"
Xavier Cugat
and his World Famous Orchestra
featuring Popular Singing Star
ABBE LANE

Leland Hayward presents
Ethel Merman
in
"Call Me Madam"
with PAUL LUKAS
ALAN HEWITT
Music & Lyrics by IRVING BERLIN
Book by HOWARD LINDSAY & RUSSEL CROUSE
Directed by GEORGE ABBOTT
Dances & Musical Numbers by JEROME ROBBINS
IMPERIAL, 241 W. 45th St.
Evgs. at 8:30. Mats. WED. & SAT. at 2:30

SEAN O'CASEY
COLLECTED PLAYS
JUST IN—Volumes III and IV $5.00
Complete 4-Volume set, $10.00
AT ALL BOOKSTORES MACMILLAN

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

centrate and antagonistic to thought. But in spite of GBS's confessed wordiness, listening, to anyone with half a mind, has seldom been easier or more rewarding.

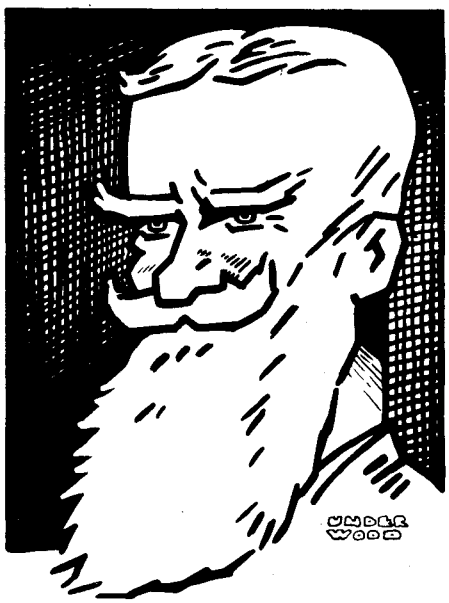
One of the incredible aspects of "Don Juan in Hell" is that it remains utterly and urgently contemporary. The half-century which has passed since it was written has left it undated. Take, for example, the Devil's speech in the first part of the evening when he appears to have the better of the debate. Don Juan has claimed that Man's hope lies in his brain. "And is Man any the less destroying himself for all this boasted brain of his?" asks the Devil. "Have you walked up and down upon the earth lately? I have; and I have examined Man's wonderful inventions. And I tell you that in the arts of life man invents nothing; but in the arts of death he outdoes Nature herself, and produces by chemistry and machinery all the slaughter of plague, pestilence, and famine. The peasant I tempt today eats and drinks what was eaten and drunk by the peasants of ten thousand years ago; and the house he lives in has not altered as much in a thousand centuries as the fashion of a lady's bonnet in a score of weeks. But when he goes out to slay, he carries a marvel of mechanism that lets loose at the touch of his finger all the hidden molecular energies, and leaves the javelin, the arrow, the blowpipe of his fathers far behind. In the arts of peace Man is a bungler."

Towards the end of the present "reading," divided as it is into two parts so as to ease the strain of taut listening, Don Juan speaks not only for himself but for Shaw. "I tell you," he insists, "that as long as I can conceive something better than myself I cannot be easy unless I am striving to bring it into existence or clearing the way for it. That is the law of my life. That is the working within me of Life's incessant aspiration to higher organization, wider, deeper, intenser self-consciousness, and clearer self-understanding. It was the supremacy of this purpose that reduced love for me to the mere pleasure of a moment, art for me to the mere schooling of my faculties, religion for me to a mere excuse for laziness, since it had set up a God who looked at the world and saw that it was good, against the instinct in me that looked through my eyes at the world and saw that it could be improved. I tell you that in the pursuit of my own pleasure, my own health, my own fortune, I have never known happiness."

Thus the Don Juan-Shaw—entirely uncynical. Thus, Shaw, the philosophic man, with all his energies in revolt against the wrong or the merely adequate, and mobilized in a campaign for improvement. Thus Shaw, the militant reformer, the wrecker who destroys to rebuild, the firm believer in the "continual ascent of Man on the stepping stones of his dead selves to higher things." Thus Shaw with his conviction that Man's need and hope lie in evolving into a being better than he now is. Thus Shaw with his extension of the theory of the Superman which he derived from Nietzsche, who, though named in the original text, is for some strange reason left unmentioned in the present version.

THE performance "Don Juan" is given is far more than a reading and in every respect worthy of Shaw's writing. Although it has an irresistible informality, it can claim a splendid dignity. Among its igniting qualities count the fact that it puts the imagination to stimulating work at the same time that it keeps the mind racing with delight. The members of the Quartette read from memory rather than from their texts. This is what makes "reading" so inadequate a word as a description of the presentation. A reading can be a painful affair, as everyone must recall with a shiver who sat through "Macbeth" as Dr. Edith Sitwell and her co-vocalists elegantly murdered both Shakespeare and the tragedy. But the reading of "Don Juan" is as life-giving as the other was life-taking.

Charles Laughton has directed his associates so that they play beautifully and generously together. Perhaps it would be more accurate to say he has conducted the performance, treating the script as both the intellectual and vocal score it is. He and his actors have given their whole minds to Shaw's words, and by having done so they make it the easier for us to give our whole minds too.



"The Don Juan-Shaw—entirely uncynical."

Long and triumphant experience as a public reader has made Mr. Laughton a virtuoso of platform appearances. He is entirely at home in an enterprise of this kind. His moon-round face is quick to register and project every needed nuance of expression. His voice is equally flexible. It is a fine, rich, varied instrument, fortified by the most precise diction. His Satan is a doubly dangerous fellow for being so ingratiating in the ingenuity, the perversity, and the persuasiveness with which he states his diabolical arguments.

Charles Boyer is no less fine. Charming as he is, he turns his back resolutely on the kind of Boyer charm that in movie after movie turned dowagers into bobby-soxers. From the moment he first speaks his Don Juan is a man no longer interested in his earthly pursuits. He is tired of the frivolities of the hell in which he finds himself, and inspired with a purpose. He is high-spirited, yet behind his smile and his gift for gaiety there is a glowing zeal which is the foundation of his faith. His French accent may occasionally create some difficulties, but these are few and unimportant. Well as he reads throughout (using "reads" in the ordinary theatrical sense of understanding and communicating an author's meaning), he rises to stirring heights of prophetic eloquence when he releases and illumines the magnificent speeches in which the Shavian credo of affirmation is ultimately stated.

Though Cedric Hardwicke, as the Commander, and Agnes Moorehead, as Doña Ana, have the lesser parts, they contribute richly to the evening. Mr. Hardwicke suggests to the full the arrogance of the military type and speaks, as always, with his mind in full command of his tongue. Miss Moorehead is highly pictorial, possessing visually something of the quality of Sargent's Madame X. She makes the most of the text's least interesting part. May I add, however, that the writing which is least interesting in "Don Juan in Hell" is a hundred times more interesting than that to be found in most recent plays.

Surely, no dramatic critic has performed for the theatre a finer service than A. B. Walkley's when he urged Shaw to write a drama about Don Juan. No less surely, few contemporary actors have performed a greater service to Shaw, the theatre, and all of us than this Quartette of excellent actors by letting us see and hear "Don Juan in Hell."

—JOHN MASON BROWN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SRL Goes to the Movies

WORTHY OF BEING SEEN

—From "The Browning Version."

Nigel Patric, Jean Kent, Michael Redgrave—"level is always literate."

I HAVE been a little disappointed in the recent crop of pictures from France, but now my faith in the French film has been pleasantly bolstered by the arrival of "La Ronde," a delightful adaptation of Arthur Schnitzler's "Reigen." Max Ophuls, a director known to Hollywood as well as the Continent, has worked some minor miracles in turning this wry Viennese comedy into a movie for the adult film-goer. He first of all has assembled a splendid and glittering cast that includes Anton Walbrook, Gerard Philipe, Isa Miranda, Dannielle Darrieux, Daniel Gelin, Simone Simon, Jean-Louis Barrault, Fernand Gravet, and Odette Joyeux. Their turns before the camera are not long, but their portrayals have that quality of nuance that makes a second viewing almost obligatory. In addition to that Ophuls has frankly admitted the artificiality of Schnitzler's "round of love" and has made it work to his advantage by showing you, now and then, the cameras and the sound stage that provide the illusions, by bringing actors on and off, and by, in a sense, spoofing the whole business of worldly seduction. The required light touch is always there, and one always senses the humor of the director while appreciating the wit of the playwright. Perhaps most important of all, he has overcome the technical problem of making a play into a true movie, not simply the staging of one before the cameras. It's like a magician showing you how he accomplishes his tricks, and then fooling you again and again.

Anton Walbrook is the master of ceremonies who runs the little merry-go-round of love, which turns to a wonderful lilting waltz tune by Oscar Strauss, and all Mr. Walbrook seems to be doing is illustrating the lyrics. But he is also giving you some brief, revealing glimpses into lives, types though they may be. Through the strata of a world-weary Viennese society the story spirals, until we find we have arrived at much the same point from which we have begun. It's more sad than bitter, more ironic than funny, and there's some haunting little message underneath it all, though, to be sure, you are never quite told what it is. I enjoyed every minute of it, and thought it delicately done and in excellent taste.

At this moment of writing "La Ronde" is playing in only two theatres in this country, though Paris, London, and other capitals have been seeing the movie for some time. Here it has run into a censorship difficulty. The Motion Picture Department of the New York State Board of Education has banned "La Ronde" on the ground that it tends to corrupt public morality, and the Board of Regents has concurred. This leaves the matter of appeal up to the courts, and perhaps the people, for these decisions are not irreversible. As a matter of fact, I can report on quite good authority that the official viewers thoroughly enjoyed "La Ronde" but felt that a dutiful interpretation of the state law prevented them from granting it a license. The distributors, who regard a mature New York audience as essential to the commercial success of the picture, would like to have the censorship question settled before putting it into general release. For other state and local censorship boards are all too likely to follow New York's lead.

* * *

"Detective Story," after its successful run on Broadway, has been turned into a reasonably effective movie by William Wyler, in spite of a too-apparent dependence on the staging of Sidney Kingsley. That is, there are very few camera excursions from the precinct station, and those that do occur sometimes make one wonder if the trip was absolutely necessary. Nevertheless, we have here acting that is on a superior level; everybody is good, even the stars, Kirk Douglas and Eleanor Parker. Mr. Douglas is the detective who can't control his sadism, and Miss Parker plays his once-errant wife. The other parts are handled with distinction by William Bendix, Lee Grant, Horace McMahon, Gladys George, and Joseph Wiseman, the last four being members of the Broadway cast too. The abortionist of the original has been turned into a truly strange gentleman, one who runs a farm where women can have unwanted babies; he then disposes of them. The point is the babies are *born;* this makes his crime murder, which can be portrayed on the American screen, whereas abortion can't. Otherwise, this is out-of-the-ordinary for melodrama, and certainly worthy of being seen.

* * *

There is so much that is fine about an English movie called "The Browning Version" that one can only regret the fact that its material and values are basically sentimental. Michael Redgrave plays, in a stunningly effective performance, a middle-aged teacher of English classics to seemingly unappreciative boys, while putting up with a

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

wife who is flagrantly unfaithful to him. The poor chap seems headed towards a complete crack-up, until one of his students proves to him that his work has not been entirely in vain. It's from the play by Terence Rattigan, and everything from direction to camera work to acting is done in so accomplished a fashion that it takes a while before you realize the nose-blowing and sniffles aren't entirely genuine. Nevertheless, the level is always literate, and Mr. Redgrave is certainly someone to watch. At the very least it's a personal triumph for him.

* * *

There's another movie in the science-fantasy vein to take your mind from ordinary troubles. This time the menace to Mother Earth is a new planet that's headed directly for a smashup with ours, and the title, "When Worlds Collide," means just that. George Pal, who made "Destination Moon," has produced this one in nice, bright Technicolor; the space ship, by means of which a few humans survive the general catastrophe, is the very latest model. Good cataclysmic fun, and no flying saucers for a change.

—HOLLIS ALPERT.

SRL Recommends

La Ronde: Reviewed in this issue.

Detective Story: Reviewed in this issue.

The Browning Version: Reviewed in this issue.

When Worlds Collide: Reviewed in this issue.

Across the Wide Missouri: What it was really like out on the plains with the Wild West men in 1829, based remotely on Bernard De Voto's book of the same title. (*SRL* Oct. 27.)

The Lavender Hill Mob: Alec Guinness as probably the world's most lovable bank robber. (*SRL* Oct. 13.)

The Red Badge of Courage: A translation of Stephen Crane's Civil War classic into what may well become a classic of twentieth-century American film making. Masterfully directed by John Huston; with Audie Murphy and cartoonist Bill Mauldin. (*SRL* Sept. 29.)

The Well: A screenplay about a little colored girl who falls into an abandoned well, told with excitement, dignity, and common sense. (*SRL* Sept. 22.)

The Medium: Gian-Carlo Menotti opera filmed in Italy and directed by the composer with knowing artistry. Marie Powers and Leo Coleman of original cast, plus "find," Anna Maria Alberghetti. (*SRL* Sept. 8.)

A Place in the Sun: Dreiser's universal values emphasized, his more dated polemics muted, in this well-acted remake of "An American Tragedy," expertly directed by George Stevens. (*SRL* Sept. 1.)

A Streetcar Named Desire: Tennessee Williams's prize-winning drama remolded for screen with 20-20 insight by Director Elia Kazan and unexcelled cast. (*SRL* Sept. 1.)

Music to My Ears

"VARIETY" AT THE PHILHARMONIC—HARRELL AS SACHS

WE SEEM to be in for a "variety" season at the Philharmonic-Symphony — meaning that someone has concluded that the major repertory (consisting in large part of what Virgil Thomson calls the Fifty Pieces) has been overplayed, and something should be done about it. Whenever a symphonic conductor confronts that problem (and all do, from time to time) his choice can go one of two ways: to play the smaller scale works of the first-rank composers, or the major works of the second- (to tenth-) rank composers.

My preference would be, emphatically, for the former, but that was not Dimitri Mitropoulos's at a concert which paid a lengthy tribute to Vincent d'Indy—who was conveniently born a hundred years ago—with his trilogy "Wallenstein." Lacking a thorough acquaintance with Schiller's tragedy, I couldn't connect the episodes, and the otherwise voluminous notes of Herbert Peyser were reticent on this point. The work, furthermore, spans nearly a dozen years of the composer's life, and merges a variety of stylistic impulses from Berlioz to Wagner in a score which sometimes dazzles and occasionally stimulates, but too often shows the author's concentration on the problem of getting from point to point musically. This inexpertness is as weakening to the listener's attention as a similar manifestation is, in prose, to the reader's; and the somewhat hypoed style of treatment applied to it by Mitropoulos only made the body quiver, rather than come alive.

As the solo diversion, this program offered the young Italian pianist Aldo Ciccolini, who was new last season and is still far from a known quantity. Italian pianists are relative rarities, perhaps because there is no native literature on which they can base a style. The inclination, then, is for them to become glibber than others, which is hard, considering the number of other nations producing pianists. Ciccolini certainly skirts this defile: he is a solid technician and an unsensational one, with a broader impact on the instrument than is favored by those who work principally for dexterity. I was not convinced that the Schumann Concerto is really his province—much of it was slow and a little ponderous, with thought usurping impulse. Much of the thinking was good however, and suggested that a Beethoven work would respond more readily. He should be heard again, certainly.

For brackets to this parenthesis of music, Mitropoulos provided Pierné's orchestration of Franck's "Prelude, Chorale, and Fugue" and Dukas's "L'Apprenti Sorcier." The first is an oddity, for it amounts to an orchestral transcription of an organ work originally written for piano. Perhaps if Pierné had filled in the implied but absent colors of the organ, he would have done a more listenable job; the score he wrote is too rigorously a paraphrase of the original piano piece really to have much compulsion in its second treatment.

* * *

The vicissitudes of the artist's life are many, and one can only sympathize with the talented Mack Harrell that his first venture as Hans Sachs, in a City Center "Meistersinger," was confused by the hardly pleasant circumstance that Oscar Natzka (Pogner) became ill in the first act and had to leave the stage. Harrell's venture was especially interesting because of his background at the Metropolitan in the smaller part of Kothner. As Wagnerians know, Kothner initially sings a prominent, rather florid bit of music, afterwards given by the composer to Sachs—and Harrell stood up to the comparison with the star singers of the big role better than any other baritone in years.

For Sachs, Harrell offered many amenities — good appearance, thoughtful command of the text, a fine skill in the lyric aspects of the part. But Wagner was not compassionate in the demands he made of his leading characters, and Sachs must be, as well as all these things, a vocalist who can orate, dominate, and finally fulminate. This crux of power Harrell did not manage in his first venture, while managing with a Schorr hand most other things. Of more than passing quality was the Beckmesser of Rolf Heide, a gifted artist not previously heard. (Those left in suspension by the reference to Oscar Natzka may be assured that he is recovering from a heart attack which caused the difficulty. Norman Scott replaced him more than ably.)

—IRVING KOLODIN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TV and Radio

STANDARDS FOR CRIME AND MURDER

DURING the 1951 summer replacement season I heard via transcription over the ABC radio network two programs in the Canadian Broadcasting Company's series "Ghost Stories." Disappointingly thin, the tales were on the whole cleverly and expertly produced and directed by Esse W. Jungh. "Ghost Stories" seemed to abjure worldly brutality for other-worldly, macabre fantasy. There were tone, technical virtuosity, and artful attitude in the Canadian radio regisseur's work, which were refreshing variations from the American production norm.

Radio ABC is now presenting "Stage 52," a new transcribed Sunday series of CBC full hour drama, also produced and directed by Mr Jungh; and the qualities which mark his work were once again present in a recent performance. "The Man Who Watched the Trains Go By" was the title, and the piece was an adaptation by Lester Sinclair of Georges Simenon's original story.

"Stage 52," it would seem, is not allergic to violence. There were corpses in its first three shows, T. S. Eliot's "Murder in the Cathedral," the train story, and Ibsen's "Hedda Gabbler." Our Canadian neighbors, who work in a predominantly noncommercial broadcasting system which accents culture, have apparently no reservations about dealing in their fiction with crime and sudden death. But murder, accomplished with taste, imagination, and manner, may be as suspenseful and entertaining on the air as it often is on the stage, film, and printed page.

A managing clerk in a Dutch shipping line is the central figure of "The Man Who Watched the Trains Go By." A potential paranoiac living, in Thoreau's phrase, a life of "quiet desperation," he is gently shoved from passive to active by the sudden flight of his embezzling employer from the world of respectability. Haunted by whistling trains, he deserts his family and journeys to Amsterdam to murder his employer's mistress. Thence he goes to Paris, where he talks back in offended soliloquy to the newspaper accounts of his crime, which pleasingly dub him "The Grey Ghoul" but misrepresent.

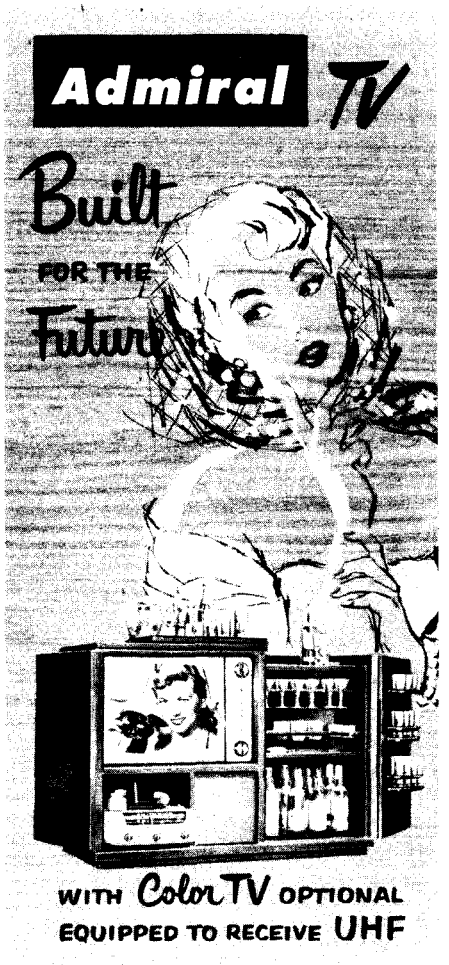
An assortment of further adventures in Paris and another attempted murder find him eventually naked and weeping in the night rain, laying his suicidal neck on the rail of a track before an oncoming train. With fine Gallic irony it is the wrong track, and our nude rebel against a liftetime of anonymous inhibition ends his assault on society in a white cell in a brick building.

The tale itself is a neat one, although not quite up to the burden of a full hour's telling. What made it delightful to listen to was its very subtle, restrained, and completely stylized writing and production. For an hour one was back in our own radio's writing and production experimental days before the hardening of broadcast drama's categories. There was release from the chains of the literal in narration, scene, and scene-change. Constantly the author played around and about a sequence, deliberately avoiding the expected, with calculation seeking a second dimension to each incident. The sound and the music, though creative, were functional and well controlled. Except for a surprisingly stereotyped characterization of an American in Paris, the cast was excellent, and Alan King's performance as the paranoiac was facile and very perceptive.

"Stage 52" promises us "the world's great dramas." These, to be sure, make much of Cain and Abel, and blood rivals laughter as chief currency on the networks. The CBC dramas, knowingly selected, will not lose audience for ABC. Better, they promise to provide a standard which American writers and directors must admire and which, it is hoped, they may bestir themselves to emulate.

HOW HEAVY is the hand which delineates crime on video was demonstrated not too many Tuesdays ago on CBS-TV's "Crime Syndicated," starring Rudolph Halley, counselor-candidate for political office and former chief counsel for the Kefauver Committee. This was the series which Columbia enterprisingly put together to tie to the tail of Halley's comet-like flash in the headline pan. The programs, as per pre-premiere press releases, were to keep hitting out at organized racketeering and corruption after the fashion Mr. Halley set so brilliantly in the Crime Committee hearings. They were to be based on material gathered in the country-wide investigations.

The series, sampled, revealed that the stories and characters are fictional.



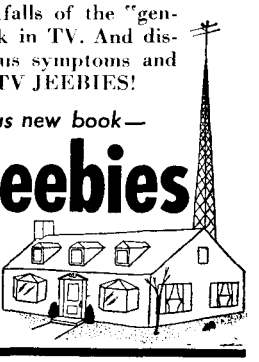
Is there a SCREEN HOG in your home?

DOES your home echo with the patter of little Hopalong Cassidy boots? If so, you'll enjoy this rollicking romp through TV land. You'll guffaw at the antics of TV addicts, the pitfalls of the "geniuses" who work in TV. And discover the riotous symptoms and cures for THE TV JEEBIES!

Read the hilarious new book—

THE TV Jeebies

BY PAUL RITTS
Illustrated by Dick Strome
Foreword by
Ed Sullivan
$2.00 • Winston



SELECT THE BEST BOOKS AT A SAVING

FREE 128-page CATALOG

Make your own selections from the best books of all publishers and save money. New 57th annual catalog lists latest best-sellers and old favorites in fiction and non-fiction. We have served individuals, schools and libraries since 1895. Write today for FREE 1952 catalog.

THE BOOK SUPPLY COMPANY Dept. 30
564-566 West Monroe St., Chicago 6, Ill.

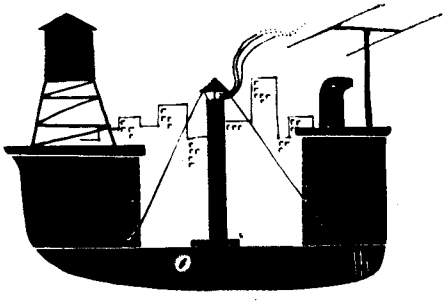
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The disclaimer is unnecessary. The show observed featured, curiously, another mentally unbalanced killer. Unlike the underman Dutch clerk in the CBC radio drama, however, the "Crime Syndicated" potential murderer was entirely without inhibitions. A member of a big-time mob, he sported a consort who was well minked but who couldn't hold a candle to the iridescence of the wonderful and real Virginia Hill.

The mobster played the fool in comanaging a swanky hotel which his syndicate had bought into for front money. He made a gambler's dream of the resort and irritated the law-abiding owner to go to the D. A. The mobster drew a gun on the owner and was shot and killed by a corrupt sheriff who became qualmish at murder. If the story sounds like Plot 52 in the crime writer's market book — it was. There is little to be said for the characterizations, except that the faces of the players were fresh faces and cast according to some concept of appearance — which is something.

If it is disappointing that "Crime Syndicated" missed a real opportunity to hammer out a deeper note in the racket genre, it is unfortunate that Mr. Halley, the star, has lost entirely that hard, cold Kefauver light. Mr. Halley no longer prances about on fawn-like, intellectual feet, nibbling away at underworld viscera in crowded courtrooms. He blinks at the camera, lumbers through generalizations, introduces, middles, and ends with a candidate's pitch on everybody's job in fighting crooks. For Tobey, Kefauver, and O'Connor he was not preaching, he was proving — in dramatic terms. There the difference. Mr. Halley pretending to ad lib is better than Mr. Halley reading from an overt script, but Mr. Halley best of all would have been just plain talking to someone, asking questions, grinning wryly, jabbing, jousting, the crusader. Why is he taken out of his natural role, blooded, and set up like a slowly rocking ten-pin on an alley he never practised on? The ways of TV are strange but profitable. Mr. Halley has a campaign platform, and CBS has a sponsor. But you and I have lost a Daniel come to judgment.

—Robert Lewis Shayon.



NEW EDITIONS

THE one-volume abridged edition of Sir James Frazer's "The Golden Bough," prepared in 1922 by the author himself, is again available (Macmillan, $5). Having once had the pleasure, and the pains, of reviewing the full twelve-volume edition of this great work, I can testify that most readers—with the exception of students who require the footnote references—will find themselves just as well off with the abridgment as with the complete version. Sir James's multitudinous findings and arguments in the vast field of anthropology are here presented abundantly, but not redundantly; the language is for the most part that of the original text; and in this briefer, less cluttered redaction the beauties of the author's style stand out in even clearer relief than in the unabridged edition. Toynbee suffers sadly from condensation, Frazer does not.

"The Golden Bough" is a masterpiece, whether in twelve volumes or one. And what a source-book it is for knowledge of mankind, for knowledge of our primitive selves, for knowledge of how the tapestry of our human fate has been woven with "the black thread of magic, the red thread of religion, and the white thread of science"! When Sir James set out to explain the pattern of thought and custom which regulated the succession of Diana's priests in her sacred grove at Nemi—a rule that "has no parallel in classical antiquity, and cannot be explained from it"—he foresaw neither the length of his journey nor the many strange byways into which his quest would carry him. He could not guess how rich a treasure he would bring back from the adventure. For it is not too much to say that in the composition of "The Golden Bough" he embarked on one of man's great voyages of discovery and, returning successfully to port, put his own generation, and many generations to come, in his lasting debt.

The New American Library is steadily adding valuable titles to its list of Mentor Books (35c each). Three Mentors that I have read recently with interest and pleasure are "The Meaning of Evolution," by George Gaylord Simpson; "Man Makes Himself," by V. Gordon Childe; and "The World of Corpernicus," by Angus Armitage. The first, by a distinguished paleontologist, is a clear, cogent statement of the enlightened materialist view of evolution— as opposed to the vitalist and finalist views. In the course of his well-knit argument Dr. Simpson disposes of several long-lived errors in his field, is rough on the believers in "straight line" evolution, concludes that man was not "planned" but is himself capable of planning, and asserts that our present chaotic predicament results, not from lack of faith, but from too many conflicting faiths in areas that should not be open to faith. Professor Childe, whose subject is prehistoric archeology, treats cultural progress as a process that began in the human family when its organic evolution came to a halt; and his writing of our history is based on the belief that each new archeological age "is ushered in by an economic revolution of the same kind and having the same effect as the 'Industrial Revolution' of the eighteenth century." In the present volume he deals with three fateful transformations— the neolithic revolution, the urban revolution, and the revolution in human knowledge. Angus Armitage, who teaches the history of astronomy, writes down to his readers. But he gives them an authoritative, lucid account of Copernicus's life, the scientific-religious-philosophical background against which he worked out his theory and erred in constructing his system, and the vindication of his basic theory by great successors. The author reminds us, too, that this favorite nephew of a ruling Bishop of Ermland was not only an astronomer, but also a priest, a doctor of medicine, an original mathematician, a diplomat, and, on a small scale, a governor of men.

Two other Mentors, new and useful, are Ivan F. Sanderson's "How to Know American Mammals" and Alice Winchester's "How to Know American Antiques," both illustrated with drawings. Garden City Books has reissued at reduced prices "New Geography of American Antiques," by Carl W. Drepperd and Lurelle Van Arsdale Guild, and Mr. Drepperd's alphabetically arranged "The ABC's of Old Glass" ($1.98 each). And from the same publisher comes a prize bargain in the same shape of Louis Biancolli's ingeniously edited, fascinating "Book of Great Conversations," now titled "From Socrates to Shaw" ($1.98).

—Ben Ray Redman.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FICTION

(*Continued from page 16*)

he does speak honestly and with talent. None but the most unperceptive or the most snobbish will ignore "The Fortune Tellers" or continue to ignore his earlier books. With a craft and an insight that deserve to be admired he presents an interpretation of Man Now and of the South that enlightens.

Fiction Notes

MAHARAJAH. By Richard Cargoe. World Publishing Co. $3.50. Here is yet another melodrama set in a small Himalayan principality (we have had several lately). This one is called Anandapore and it is cut off from the mainstream of Indian life by a wall of mountains. Time is the last war, which, however, barely percolates the state's fastnesses. The maharajah is a dropsical old man about to hand over the affairs of government to his pleasure-loving son, Prince Halim. The ruling family is Hindu, although Halim's name might suggest Muslim parentage. Halim has a sister, Princess Indira, who, at the time the story opens, has just returned from a long stay in Europe and America (one of her addresses there used to be a villa on Santa Monica beach). Indira's homecoming is marked by an attempt of terrorists from the plains to liquidate His Highness in a particularly gruesome fashion—letting loose on him the tigers of the royal menagerie. The attempt does not come off, fortunately, but half the official state machinery is set rolling to get at the root of it. The investigation trails on endlessly, with some glaring clues sticking out all over. One terrorist dies, another is arrested. On the side, Louis Bromfield's formula of "The Rains Came" is cultivated assiduously: the palace beds are kept perfumed and humming.

On this flaccid scene there bursts a beautiful English girl who has come to photograph the local cave frescoes, and with her Prince Halim starts an idyllic love affair. While the assembled royal family take Miss Denham to the caves, the last of the terrorists back in the capital foments a Hindu-Muslim riot. In one unbelievable night lives and property are consumed, the criminal is caught, the old maharajah abdicates to become an ascetic. The upheaval settles on the steps of the river, where in the burning of the dead Prince Halim and his English mistress hopefully look for a return of sanity and peace. The reader, however, is not allowed any such luxury.

—JOSEPH HITREC.

WOMAN AT THE WINDOW. By Nelia Gardner White. Viking. $3.50. The theme of the beautiful sister with the world at her feet and the homely one struggling to grow into a life of her own—against the complication of family ties at once beloved and feared—has been done by many novelists. Nelia Gardner White, a past-master of popular fiction, has made the struggle absorbing and frightening in her latest book. Liz Burke, at twenty-seven, has a not very interesting and certainly not important job, a room in a boarding house, and a pitifully small collection of possessions. They are intensely dear to her because they represent independence, the right to live her own life, for which she has fought during the years of growing up over-shadowed by Anna, her beautiful, fascinating sister, who dazzles everyone she meets with the sheer charm of her personality. When Anna is crippled in a motor accident and asks Liz to come back to Lakeville to care for her Liz goes reluctantly to the lovely house where Anna, her husband, and little son, and her mother-in-law live. She adores Anna, she always has, but she knows that life together is not and never can be right for them. As Liz gradually perceives the real Anna beneath the enchanting exterior, the use to which she is willing to put her ineffable charm, intense conflicts and threatened dangers almost engulf what seems superficially to be an unusually serene and happy household. In the end emotional maturity and happiness come to Liz, and to Anna wisdom and the strength to grow beyond selfishness. Mrs. White creates an agreeable variety of characters and sets them against a small-town life which she views with warmth and understanding. She knows what her readers (likely to be chiefly feminine) will enjoy—small details of dress and decor, the charm of luxury, and the appeal of the homely and cozy.

—PAMELA TAYLOR.

THE GREAT LETTERS SERIES

THE GREAT LETTERS SERIES

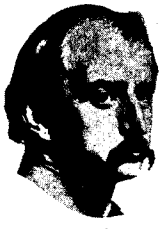
The Selected Letters of WILLIAM COWPER

"A unique intellectual autobiography.... Professor Van Doren has done a first-rate job." —*The New Yorker*

"One of the most gracious and charming letter-writers of any time. ... The most famous of those that exhibit the sunlit social side of Cowper have all been included, and to them have been added others ... that afford glimpses into that dark, private abyss that he disclosed only to a few friends.... Van Doren's own introduction is profound and luminous." —*Herald Tribune Book Review* $3.50

Edited with an introduction by **MARK VAN DOREN**

• • •



The Selected Letters of HENRY ADAMS

A vivacious and charming record of his personal world. The celebrated historian and author is less well known as a letter writer. Yet nowhere does his literary power manifest itself more brilliantly than in the scores of letters he wrote during his long and very full career. The present volume includes over a hundred of his best. $3.50

Edited with an introduction by **NEWTON ARVIN**

... and the first volume in this great series:

THE SELECTED LETTERS OF JOHN KEATS,

Edited with an introduction by **LIONEL TRILLING.**

"A model example of what the Great Letters should be.... Trilling's introduction is, for its length, one of the best essays on Keats that I have read." —W. H. AUDEN $3.50

FARRAR, STRAUS AND YOUNG

FARRAR, STRAUS AND YOUNG

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKED for TRAVEL

LOW COST AND HIGH LIVING

FOR TODAY'S lecture, citizens, we shall discuss the relative benefits of traveling for a little money or for a lot. If this controversy appears to be essentially a dizzy argument on the face of it, we have in the one corner Mr. Juan Trippe of Pan American Airways, who wants to send tourists to Europe in his aircraft next summer for something slightly more than $200. On the other hand, we have a travel agency called Time-Travel, Inc. which has announced a number of gold-plated, satin-lined tours at rates pegged as high as $22,500 per person. Both ventures, steered towards opposite ends of the income scale, have aroused official interest.

Since it is probably not too daring to assume that there are more of us within ready reach of $200 than $22,500, at least for a trip abroad, we shall dwell for the nonce on the possibility of high-tailing it for London next July on a pair of C notes. Pan American has been scrapping for low overseas fares for years, and lately it has submitted in support of its argument the successful record of air coach flights within the United States and also from New York to Puerto Rico. Air coaches operated by scheduled air lines offer the same safety codes, and in many cases the same aircraft as higher priced flights. In-flight service is cut to the bone, however, and schedules usually run at odd hours.

The International Air Transport Association, a ponderous association of transoceanic carriers which sets up the codes for the carriers, met in Bermuda last May. After considerable lip-flapping, the IATA agreed on a tourist-class transatlantic air fare of $225 to $250, but limited the frequency with which it could be offered. It agreed to let the service begin in November 1952. Pan American insisted that the whole idea of low-cost fares was based on volume, and urged that to limit the frequency was to destroy the economic principle. The Civil Aeronautics Board, a group of monitors set up by the United States Government for the ostensible purpose of keeping the fly boys from having at each other, and to further the safety and prosperity of the industry, turned down the Bermuda decision.

Couple of weeks ago the members of the IATA were up in the air again, winging their way from a dozen different corners of the earth for another pow-wow in London. After jawing for a number of days in a number of languages the IATA's London conference ended in a stalemate, and the whole question of low-cost transatlantic air fares was left in the November 1952 pigeon-hole.

This decision by air transport's governing body sat so unpleasantly with Pan American, which had been drooling over the chance of putting in the low-cost fare schedules in time for the summer rush to Europe, that it decided to bolt the IATA ruling. It now plans, willy nilly, to start air coach flights to Europe next April at fares posted between $225 and $250. Pan Am claims it has the tacit approval of the CAB, and although it also needs the permission of the British and French authorities to land tourist flights on their runways, a company spokesman said the other day, "I think we're going to get it." Pan Am seemed to think, too, that there would be no battle of obstruction from other American carriers who were said to be "thinking along the same lines." In view of everybody's shining approval now that Pan Am has decided to bolt the regulation, it is difficult to imagine just who blocked the proposal in the first place.

The attempt to reach lower income groups with a transatlantic air coach fare has evoked mixed comment in travel circles. Some spokesmen for travel agencies insist that there is hardly enough low-cost hotel space in Europe with present transportation without bringing over more tourists in low-income groups. Whether such opinions reflect studied objective judgment or whether they derive from the fact that foreign *pensions* pay no commissions to the travel agent is probably a point for discussion. Some representatives of governmental travel bureaus are inclined to feel that if the air lines bring a new type of tourist to Europe, low-cost hotels will be built in short order to accommodate them.

While this momentous hassle to open the airlanes to Europe to the workingman was in progress, other minds were at work luring the well-padded tourist from his diamond-studded hearth on trips to far and fancy places at fancy and far-fetched prices. The agency known as Time-Travel, which had set up last summer's $400-a-day excursion to Europe and Africa known as Fielding's Caravan, came up with a selection of new upholstered caravans with price tags that vary between $11,000 and $22,500.

Last summer's jeweled junket created a minor furore in Congress where some of the members questioned the propriety of sending a party of self-indulgent Americans across the face of convalescing Europe. Announcement of four new luxury caravans by Time-Travel has brought a warning from the State Department, *The Saturday Review* has learned. While the Department will not act to restrict private enterprise, it called the tour operators to Washington in September for an advisory conference.

The first caravan, led by Temple Fielding, author of a travel guide to Europe, caused some questioning looks with a booklet describing the tour as "non-austerity at its highest, most slothful, most frivolous level." The brochure sent out a call for "fifteen V.I.P.'s . . . the cream of American society and industry," offering them a trip which promised to be a "disgraceful, sinful, delightful surrender to comforts of the flesh."

FOR ALL who plunked down $14,850 for the thirty-seven-day excursion the Fielding Caravan offered caviar by the bucket, all drinks on the house, private car and chauffeur in each city, traveling secretary and butler, engraved Cartier stationery, and "eighteen luscious belly dancers in a tent on the Nubian desert." Crowed the pamphlet, "It is exactly the kind of thing which overthrew Russian Czars, dissolved the Roman Empire, and caused the French Revolution—but for once in our hard working lives, it's a hell of a lot of fun, and nuts to the Comintern."

To Representative James Fulton, a

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Republican from Pennsylvania, the Fielding brochure read like an invitation to Bacchanalia. He called it a "demonstration of the Communist contention that Americans live on the fat of the land while they ask their European friends to accept austerity uncomplainingly." He said that it was "disgraceful for Americans to be conducting themselves in such a manner," and called for the prompt recall of all passports and visas of everyone involved.

ECA Administrator William Foster, meanwhile, upheld the idea of the luxury caravan and said that it would prove an economic boon to Europe. Another Congressman, a Democrat, said that the rich tourists must all be Republicans since "Democrats don't have that kind of money." One of Fulton's fellow Republicans said he wasn't of that mind since it is the Democrats who have been holding down all the jobs lately. *The Louisville Courier-Journal* rapped both Fielding and Fulton with an editorial entitled "A Booby Trap for a Booby Trip."

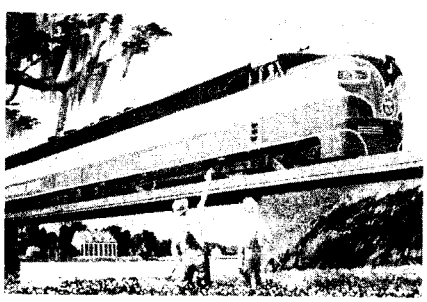
There is little doubt, however, that Fulton, who had also insisted that the caravan would "play hob with our foreign policy," had succeeded in sensitizing the State Department. The new fabulous, V.I.P.-carrying caravans announced by Time-Travel will take voyagers to new and darker corners. Three are designed for wealthy fishermen who will troll off Madagascar, land in the remote reaches of Iceland by skiplane, hunt for sharks in Australia. A fourth trip, the $22,500 number, is scheduled for December 1952 and will go clear around the world. In India the travelers will be tiger hunting with a maharajah. In Japan each man is assigned a personal geisha girl for the five-day stay. The last night will be crowned with a fabulous dinner party expected to last till dawn and cost about $500 a plate. During more sober moments the party will visit Hiroshima, have lunch with Chiang Kai-shek on Formosa, and if conditions permit, even visit Korea.

The State Dept. has warned the tour operators of the effects such a caravan might have in the East. Although it is not necessarily interested in having celebrities trekking around the world, State is nevertheless said to favor travel by groups of influential citizens. Not only does it help the foreign economy, but it permits well-placed citizens to understand State's own problems abroad.

ACHESON'S deputies exhibited some concern about the publicity during the trips, and special public relations counselors assigned by Northwest Airlines and TWA will accom-

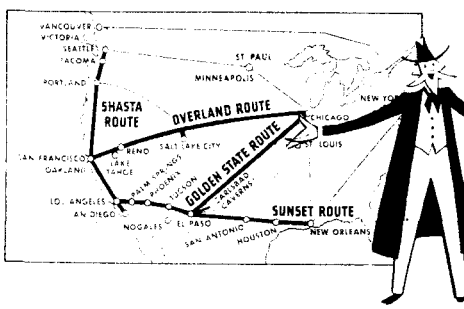
Get in the sun in

VISIT romantic New Orleans this year as part of your winter trip to Arizona and California. Dine in famous restaurants on incomparable food. Roam the shops of the Old French Quarter. Then board the luxurious . . .



"SUNSET LIMITED" streamliner for the swift, smooth ride across mighty Texas, sunny Arizona to Los Angeles in just 42 hours. Moderate extra fare. Fine connections to San Diego, San Francisco.

STOPOVER anywhere. Play in warm winter sunshine. Only S.P. has mainline train service to Douglas, Bisbee, Tucson, Phoenix, Palm Springs. Returning, try another great S.P. streamliner.

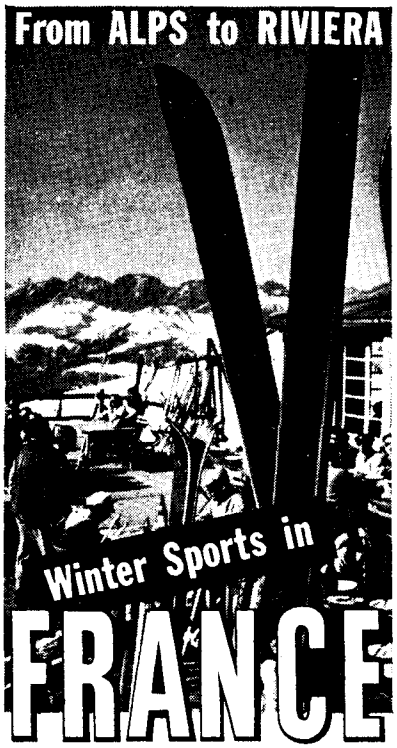


For gay new folder, "So You're Going to New Orleans!" and color book, "The New Sunset Limited," write Mr. Leroy C. Ioas, Dept. 201, 310 So. Michigan Ave., Chicago 4, Illinois.

SOUTHERN PACIFIC LINES **S·P**

AMERICA'S MOST MODERN TRAINS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



For the most modern facilities, for reliable snow and international camaraderie, ski in France in the smart thrift season.

For booklets, maps: Dept. S11, Box 221, New York 10

FRENCH GOVERNMENT TOURIST OFFICE

NEW YORK • CHICAGO • SAN FRANCISCO
LOS ANGELES • NEW ORLEANS • MONTREAL

$5.32 for a day in the SHAKESPEARE Country

including train from London, motor tour, luncheon and admission fees!

Everywhere in Britain you'll find amazing travel bargains such as this.

BEFORE YOU LEAVE,

obtain assured reservations on trains, tours, channel steamers and at any of the 47 hotels of The Hotels Executive.

PLEASE CONSULT YOUR TRAVEL AGENT or write Dept. G-32:

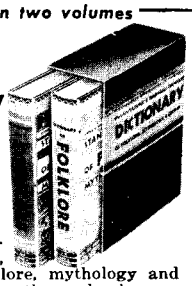
NEW YORK 20, N. Y.
9 Rockefeller Plaza
CHICAGO 3, ILL.
39 So. La Salle Street
LOS ANGELES 14, CAL.
510 W. 6th Street
TORONTO, ONT.
69 Yonge Street

BRITISH RAILWAYS

Now . . . complete in two volumes

Standard Dictionary of FOLKLORE Mythology and Legend

Edited by Maria Leach



These two volumes gather together in one major, overall survey the folklore, mythology and legend of the world — the gods, heroes, tales, motifs, customs, songs, dances, games, guardian spirits, demons of the various cultures. Available at all bookstores. Volumes may be purchased separately at $10.00 or together, boxed—$20.00.

FUNK & WAGNALLS 153 E. 24th St. N. Y. 10, N. Y.

BUY U.S. SAVINGS BONDS

pany the party. State, which also frequently says "nuts to the Comintern," albeit in the cloaked double talk of diplomatic parlance, hoped that future brochures would be written with a little more delicacy.

—Horace Sutton.

TRAVELERS' TALES

LOS ANGELES. American Guide Series. Hastings House. $5. Half a million more people have come to live in Los Angeles since this book was first published in 1941 as an effort of the WPA. This is a complete guide to the facts and the heart of what is now the fourth largest city in the land. It opens with all manner of local regulations from liquor to traffic, tells the local average temperature (62.4), lists the hotels by district, lists the restaurants by district, food, and setting. There is a short and well-written history of the movies, some notes on the arts as practised in L.A., a word about radio. The rest is pure guidebook, though not at all cut and dried, including downtown L.A., San Pedro, Hollywood, and Santa Monica. Seven tours are outlined for trips nearby, and the whole volume is embellished with dozens of photographs printed in sepia.

THE GOLDEN AGE OF TRAVEL. Edited by Helen Barber Morrison. Twayne. $5. Delving into old travel books and old letters of voyages, compiler Morrison has collected a wonderful treasury of foreign impressions as they were made on the minds of the great. Here is Goethe taking his first look at Venice, Longfellow writing to his mother of his first gondola ride, Dickens in Verona shocked to find Romeo was only banished twenty-five miles, and Lord Byron, the typical traveler, writing from the shores of Lake Geneva and asking for "bottles of calcined magnesia, a new sword cane . . . some of Waite's red tooth powder." There is word on Geneva, too, from Shelley and from Voltaire. Says Mark Twain in Vienna, "A barber is to come every morning at 8:30 and shave me and keep my hair trimmed for $2.50 a month. I used to pay $1.50 per shave in our house in Hartford." J. R. Young reports on the excavation of a house in the presence of General Grant then touring in Europe. It was cold, and the party decided to repair to a tavern to "excavate" a piece of beef. Today's travelers will, I think, be fascinated to compare their own impressions with famous travelers of the centuries past. Even the hearth hugger can hardly fail to have a good time. —H. S.

HE KNEW HIS WOMEN

(*Continued from page* 10)

been a complete failure with James's American readers. That it would be too special for Europe one might understand. After all, these Americans were what publishers call a quality group, beyond the average in taste and intelligence. It was surely not that the Bostonians felt themselves misrepresented. The circulation of *The Century* was not even centered on Boston. I can offer two reasons, which supplement each other. James's ruthless analysis of the pride of Olive and the innocent vanity of Verena was not in the mood of the day. Still less was his almost contemptuous exchange of a tough reactionary for the romantic Southerner who by current literary convention Ransom should have been in order to play his part. But subtle as it is, the mixture of underlying sexual emotions with social ideas in this book was something Americans were not yet ready to accept. There was, as so often in James, a twentieth-century quality in his novel at least a quarter of a century ahead of its time. It is too bad. We might have had "The New Yorkers" or "The Newporters" (I doubt if he could have gone further), which might have revealed his powers and purpose to the reluctant American readers. Instead he was frightened off America until he had found years later a new formula.

* * *

MARK TWAIN had contemplated in the "Yankee" reform by technology, and was quite willing to sacrifice an ancient culture in behalf of the common man. Henry would have hated the idea. It was throwing out a beautiful baby with an admittedly dirty bath. In Boston, he observed reform unsexing the women (as he saw it) and did not like that either. Therefore he attacked characteristically not reform as such but the validity of the reformers. A social conservative in an ethically radical family, he saw more loss than gain in the experiment. The proper study of womankind was the individual woman, so he felt; "with all her organs balanced as nature intended them." The future of society was his brother's affair and his father's. He did not much change his opinion, and never for women, until the great calamity of 1914.

Strange and curious then that James's next and in publication contemporary novel, "The Princess Casamassima" (1886), had for apparent theme not so much reform as revolu-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

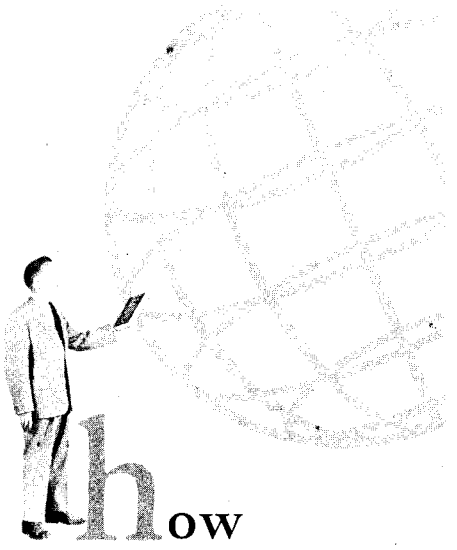
tion. It was no upset in an imagined past, but a modern revolution, whose right wing proposed the reorganization of society, and whose left wing was already organized for violence, and practising it, with spies, an underground, a potential dictator, and agents, of whom his hero became one, with the job of liquidating a leader of the opposition. The right wing in James's novel is dramatized in a British workman of the union-leader type, very political, and determined to socialize England, as good a prototype as can be found in literature before H. G. Wells of the men of the original British Labor Party. Also by a more Jamesian figure, whom we have met before, the beautiful Christina Light of "Roderick Hudson," half American, and now the Princess Casamassima. Frustrated in her private life, craving dangerous excitement, loving power over men, and with an intellectual interest in radical ideas sprung from an overdose of the Italian aristocracy, there was no name for her type at the time—now she would be called a "pink," or more accurately a fellow traveler. She is a right who would like to be a left, if the lefts would take her.

It is curious again that the Princess (and therefore Henry James) may have been the first to use the phrase "the New Deal" in exactly Roosevelt's connotations of the word. Roosevelt said that he believed he found it in Twain's "Yankee," where indeed it appears in the Boss's conversation in Roosevelt's meaning and associations. But before that the Princess, talking to the Lady Aurora, whose idea of revolution was social service to the poor, made a little speech that Mark might have paraphrased: "Possibly you don't know," she said, "that I am one of those who believe that a great new deal is destined to take place and that it can't make things worse than they are. I believe, in a word, in the action of the people for themselves—the others will never act for them; and I'm ready to act *with* them—in any intelligent or intelligible way." These words were published in *The Atlantic* in early 1886; the "Yankee" was begun in the same year and finished in 1888. Mark took *The Atlantic* and it would be surprising if their common friend and conservative Socialist, Howells, the editor, should not have pointed out Henry's experiment in human rights to Mark just beginning a novel on the same theme. Of course, only a recommendation from Howells would have made Twain read even as much as a chapter of a James novel! I believe this time he did, and if so the phrase New Deal would certainly have caught in his memory. All this is unprovable and unimportant, irrelevant but interesting.

Yet the Princess in the story is no New Deal character. She is far more feminine woman than a revolutionary. Her desire is not to be left out of excitement; her hope, if the revolution succeeds, is to become one of the new élite. In fact, she is more Nazi than Communist, more Communist than Socialist. Phrase after phrase of James's analysis of this brilliant, "perverse" woman fits easily into the literature of the 1920's to 1950's.

Finally, there is Hyacinth, the little bookbinder, who is chosen by the Princess to show her the "lower orders." He is a possible phase of James himself, a youthful James, lacking his good common sense. Sensitive, excellent in taste, disgruntled with the vulgarity around him, he is an improbable figure for whom James had to arrange an aristocratic father, murdered by his French mistress, Hyacinth's mother. Hyacinth is the Observer of the story, as far as there is one. It is Hyacinth whose restless curiosity leads him into the terrorist underground, Hyacinth who is chosen as assassin, Hyacinth who, like James, does not belong in this *galère* at all, who kills himself in order to escape his task, the Princess aiding by deserting him first.

HENRY JAMES, of course, was not deeply interested in the French and German radical ideas he had picked up by association abroad. If he is prophetic it is in his characters, his British laboring man, the masses of the London streets where he walked so much among human evidences of poverty, the Lady Auroras, the half-American, wholly cosmopolitan Princess. He had, in fact, and says so, a *"disponible"* woman on his hands, and he was a great economizer of literary material. Now there was a situation into which she beautifully fitted. She herself was in revolt against her dull but loving husband, and everything he came from. She was intelligent; she divined, as her kind were to do later, that what we call Nazism or Communism was already approaching its power stage. There was a chance outside the tight class circles for beautiful women. Her socially climbing American mother had taught her that. Powerful over men, she guessed that this new equalitarianism would have its new leaders, a new stage, a new opportunity. In Henry's imagination, she was a woman looking for a story to be told. And London, where Earls' daughters were talking reform, where a Princess could mix with the masses, and not be remarked, and a future Parliamentary leader of a



How to sell books to the world

It helps, of course, to have a century of experience, a chain of fine bookstores from Paris to Honolulu, and a flair for imaginative selling. And we need to feel the pulse of the public. We've learned what books you like by serving you. Now the work is done. We've analyzed, criticized, selected. From mountains of books, we've chosen the best books in print, some old, some new, all current! We've written about them, engaged the best artistic talent to dramatize them, to tell you what you need to know to choose the books you like for Christmas giving. We've made them fun to read about and easy to order. And to show you, we took 33 pages in next week's *Saturday Review*. The presentation is so exciting that we went into radio and newspapers to tell more people like you about the Brentano book supplement. You'll find it's the first really sensible way to pick all your gifts for Christmas—and a valuable, exciting and permanent record of the best books of 1951. We're proud of it! Don't miss it — in next week's *Saturday Review!*

brentano's

BOOKSELLERS TO THE WORLD

586 FIFTH AVE. • NEW YORK 19, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

new labor party (not to speak of Hyacinth) was already in love with her, was a scene for which Henry was entirely competent. Her tragedy was that no one would trust her. The beautiful "wings" of Christina had lifted little Hyacinth far above his powers (or interest). Then collapsed. He dies. Muniment no longer believes in her. She will go back to her infatuated husband who has cut off her allowance. She is again *disponible*. But she gave James a good book.

It is a good book, but not because James, for once, dips into the lower classes. He watched them acutely on his strolls through London. For a while at least, he made a practice of walking home after every evening out through streets of all kinds in that endlessly various city. What really troubled him, however, was not the poverty and debasement of the proletariat, of which he was well aware. It was the moral decay of the aristocracy, that "ruling class" which had created a life and a scene in which a *laudator temporis acti* like Henry could move with comfort and esthetic and intellectual delight. They seemed to him now to be fouling their own nest. In this same year of 1886, he wrote Charles Eliot Norton of "the damaged prestige of the English upper class. The condition of that body seems to me in many ways the same rotten and *collapsible* one as that of the French aristocracy before the revolution . . . like the heavy, congested, and depraved Roman world upon which the barbarians came down." In such a comparison Hyacinth might serve as the intelligent Greek slave, Muniment as the Christian reformer, and the Princess as a perverse and beautiful aristocrat, embracing both men and a new religion, and finally the barbarians themselves.

My point is that James's observation (keen as always) of the underprivileged, and the talk he heard about them, gave him not so much sympathy as alarm. What resulted, as he says in the Preface to his book, was the "suggested nearness (to all our apparently ordered life) of some sinister anarchic underworld, heaving in its pains, it power, and its hate." Something which goes on, "irreconcilably, subversively, beneath the vast smug surface." This menace and the new types of men and women which it was producing, fascinated him—as the novels of H. G. Wells fascinated him later. He could not understand that to them his own fine conservative spirit was in itself a menace; and never forgave Wells when that prophetic but coarse-grained genius parodied Henry's too delicate handling of life.

"The Princess Casamassima" seems to have bored the readers of *The Atlantic Monthly*. And naturally. To them the conspiratorial technique of an underground seemed as melodramatic as it is familiar to us today—cloak and dagger stuff. To them, the British Socialism of Muniment must have then seemed, in a land of easy free enterprise, a little absurd. As for their own somewhat equalitarian and more definitely humanitarian ideas, such rather alarming people as Hyacinth and Muniment and the clearly immoral Princess, were not the best critics of an England undoubtedly too class-conscious and overprivileged. If there was to be a story of democratic America rebuking the aristocracy, they had one already that very year in Frances Hodgson Burnett's "Little Lord Fauntleroy." There was more contemporary American validity (as well as current sentimentality) in that story of a boy defending his American mother because she had been born in the middle class than in a thousand Princess Casamassimas and their New Deals!

It is hard to be just to Henry James's two ventures into the social conscience, for in each irony is close to the surface when not above it—an irony in themes, one of which we accept today, and the other we take with extreme seriousness. "The Bostonians" is the more powerful book because James himself felt so deeply, not the Cause itself, but the injuries done, and to be done, by feminism to "the sentiment of sex." "The Princess Casamassima" is a more controlled, a more Jamesian story. Here it is not a somewhat historical Boston, but people of his own contemporary life which stir him — the tragedy of the artist-intellectual Hyacinth; the pathos of Lady Aurora; most of all the end-product of a flippant or corrupt expatriate society, which had always repelled as well as fascinated James, now dramatized in the person of the Princess, eager for new sensations even if they should destroy. With such characters he was, like Twain with the Mississippi, familiar. As for the "lower orders," I am sure that Hyacinth is a feeble attempt (I do not mean that Hyacinth is feeble) on James's part to put himself in their place.

If "The Princess Casamassima" is ever staged, and I feel sure that a play could be made from it, I should recommend La Farge's portrait of Henry at eighteen, somewhat vulgarized, as the model for the actor who takes the part of Hyacinth.

Your Literary I.Q.

By Howard Collins

PISTOL PACKIN' MAMMAS

This quiz concerns ten literary ladies whose experiences with firearms are briefly described below. Fannie Gross, of Asheville, North Carolina, asks you to identify the character and the story in each case. Allowing five points for each correct answer, a score of fifty is par, sixty is very good, and seventy or better is excellent. Answer on page 42.

1. Using the pistol her dead husband had carried but never fired, she shot a thief who was trying to steal her mother's sewing box.
2. Two revolvers were required for this jealous wife of a gold magnate to make her suicide look as if she had been murdered by her children's governess.
3. With her little pearl-handled thirty-two she aimed at her husband's feet and missed, but frightened him so badly he jumped out of the window and ran.
4. After firing six bullets into a man, this rubber-planter's wife claimed she remembered nothing about it.
5. She was supposed to be shooting at a buffalo but killed her husband instead.
6. This bored newlywed handed one of her revolvers to her former lover exhorting him to "die beautifully."
7. Unaware that the deserter she had been harboring was the son of the man who had killed her husband, this armed mountain woman dared the sheriff to enter her door.
8. During secret pistol practice her revolver suddenly went off in her hand almost killing her beloved foster brother.
9. After poisoning her husband and learning that her lover had been murdered by her son, she shot herself.
10. Gagged and bound to the foot of her bed, this landlord's daughter managed to pull the trigger of a musket, killing herself and warning her outlaw sweetheart.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

IDEAS & STUDIES

(*Continued from page 13*)

in his statement: "It is one of nature's wisest devices—only lately interfered with by the technique of psychoanalysis—that we have normally no consciousness of what goes on inside us. . . . The more we concentrate on the abnormal happenings inside us, the quicker we will exchange normal behavior for neurotic actions of fear and confusion."

A section, The Stations of Life, concerns itself with childhood, adolescence, maturity, and old age. Another, Tools of Happiness, deals with such forces as love, fear, hope, and repetition. In a section called The Landscape of Happiness the author contrasts the happiness of the German people with that of the citizens of Fort Wayne, Indiana. Dr. Gumpert was born and grew up in Germany, coming to this country in 1936. Here he mastered English and began to practise medicine. In 1950 he returned to Germany for a visit, and he now describes the unhappiness he found there.

In contrast he describes the happiness of Fort Wayne, much of whose population stems from German stock. Aside from its broad sociological significance, this description merits special attention from the Fort Wayne press.

The author believes that religion "as a social institution has failed to strengthen people in their resistance against unhappiness." Yet in his concluding pages he briefly recognizes the value of *true* religion. It is here that he defends himself against the charge of "medical materialism." No doubt this charge will be made, for, sound and practical though this book is, it does not come to grips with probably the greatest principle of happiness ever announced: "For whosoever saveth his life shall lose it: and whosoever will lose his life for my sake shall find it."

FRASER YOUNG'S LITERARY CRYPT No. 438

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 438 will be found in the next issue.

I CKFF KF OBA

I D I O N V K R I M

U G H O I E N F K O K N D.

NJ OZN NXLKRGMIX

VGFRMAF KD I FOIOA

NJ RNDOXIROKND.

—RIXQ TXIDO.

Answer to Crypt No. 437

The intangibles, the trivia, are the significant realities of daily living. —MORRIS L. ERNST.

The Supra-Conscious

THE PSYCHIC SOURCE BOOK. Edited by Alson J. Smith. Farrar, Straus & Young. $4.50. Who claims that there are no new worlds to conquer? This volume deals with the little explored area of extrasensory perception and psychic research. It furnishes a convenient handbook of the best experiments accomplished in this field of growing interest. The first section ably lays the groundwork for the skeptical reader. Here William McDougall's piece stressing the need to submit this subject to strict scientific scrutiny—delivered at Clark University when it first included psychic research in its curriculum in 1926—is both humble and sound. The second part takes up case histories of such famous mediums as Patience Worth and Mrs. Piper, as well as Gilbert Murray's experiments in thought transference and J. W. Dunne's prophetic dreams. The last part is devoted to the laboratory work of J. B. Rhine and S. G. Soal. Some of these chapters are fascinating and convincing, some trivial, tenuous, and muddled.

The significance of these psychic experiments is pointed out in an introduction by Professor Pitirim Sorokin of Harvard, who says: "Extrasensory perception and psychokinesis are neither subconscious nor unconscious, neither rational nor conscious, but supra-conscious." Thus some psychiatrists profess to see in this field a new and less mechanistic approach to the mind. Some claim that the new man of the future may possess a sixth sense.

Despite great unevenness and some errors of proofreading this book is interesting. One is inclined to murmur with Galileo, "And, still, it moves."

—MARY S. CHURCHILL.

Wildlife in a big city!

by Harry W. Higman
Earl J. Larrison

UNION BAY reveals the secrets of wildlife, not in isolation from man, as has been the fashion for so long, but within the very confines of a modern city. It is the fascinating story of the continual reconcilement of seemingly unreconcilable things.

"Higman and Larrison make a superb team in interpreting the world of wildlife."—Roger Tory Peterson. "UNION BAY is one of the best books I have read in a long while for bringing home to us the excitement of the wildlife that may be found even close to a great city."—Alan Devoe.

$4.00 **At all bookstores**

University of Washington Press
SEATTLE 5

YOUR LIFETIME IN PICTURES

10-Day Free Trial

3,500 PICTURES

YEAR announces two great picture-histories: the exciting new 1951 Annual Edition, bringing together in a single, handsomely-bound volume all the important events and personalities of the current year . . . and the monumental Half-Century Edition, a complete pictorial record of fifty turbulent years (1900-1950), every page nostalgia-packed — your lifetime in pictures.

RECAPTURE THE DRAMA OF YESTERDAY AND TODAY

YEAR is truly one of the most compelling series of books of our times. Its universal appeal makes YEAR an enjoyable gift for family, special friends, customers, employees. YEAR's first three editions ('48, '49, '50) have all been praised by critics, educators, historians. Order your copy or two-volume set now and receive FREE GIFT of two pictorial world news maps in color, portraying all key events of this and the last 50 years. Write today!

SEND NO MONEY
10-DAY FREE TRIAL

FREE! WORLD NEWS MAPS IN COLOR

YEAR, Inc., Dept. 8, 11833 Wilsire,
Los Angeles 25, Calif.

Send me immediately my free gift of two World News Maps and .....copies of new 1951 Annual Edition @ $5.95; .....copies of Half-Century (1900-1950) Edition @ $6.95; or .....Two-Volume Sets of *both* books at special price of only $9.95 per set. Sent on 10-day FREE TRIAL basis.

Name .....

Address .....

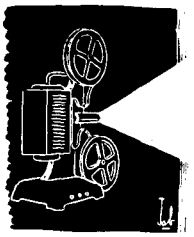
City..... Zone.....State.....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Ideas on Film

Eyewitnessing the World of the 16mm Motion Picture

AN EXCHANGE OF EXPERIENCES



IF AMERICA is a melting pot, remarked an American educator recently returned from the Middle East, then Israel is a pressure cooker. Schools there are crowded with pupils from nearly every part of the world—Asia, Africa, Europe, and the Americas. The appalling lack of school buildings, books, and materials of all kinds (including even pencils and paper) has to be made up for in interest and application of students and teachers; and with the introduction of Hebrew as the national tongue, Israeli schools have the special problem of teaching a new language to many children and adults.

No wonder that Israel, like other small countries with limited funds and experience, has serious obstacles to surmount in setting up an effective audio-visual program in its schools. Despite these obstacles the Israeli Government is going ahead with plans to make films and filmstrips an integral part of its teaching program, and in this aim it has the assistance of an American committee of audio-visual experts to advise in the selection of materials for purchase and to expedite their shipment. This group of experts, the American Committee on Audio-Visual Education in Israel, grew out of a chance visit to Israel by Mrs. Esther Berg, an assistant principal in New York's public schools. Two years ago Mrs. Berg was vacationing in Israel and inevitably met a number of educators who were interested in setting up a national audio-visual center there. Since most educational films and filmstrips are produced and distributed in the United States, Canada, and Britain, it was difficult for them to preview films before ordering them, and Mrs. Berg agreed to set up an American committee to assist from this side of the Atlantic.

The first meeting of the American Committee on Audio-Visual Education in Israel was held in New York on October 26, 1949. Among its members were Mrs. Vera Falconer, film editor of *Scholastic Magazine;* Emily Jones, executive secretary of the Educational Film Library Association; Dr. C. A. Siepmann, of the New York University School of Education; Dr. Paul Witt, Teachers College, Columbia University; Dr. Emanual Edelstein, of the Jewish Education Society; Mrs. Dina M. Bleich, who serves as secretary of the committee; Mr. M. Avigal, chairman of the Israeli counterpart of the American group; and about twenty-five others. Out-of-towners prominent in educational film work (Edgar Dale, Walter Wittich, Paul Reed, L. C. Larson, and others) also offered to assist the committee in its work.

Without raising money or even collecting dues of any kind, the ACAVEI has made a number of fine achievements in its two years of hands-and-films-across-the-sea. It has welcomed and helped orient Israeli educators and arranged for them to observe in American schools, meet people working with audio-visual materials, and attend committee sessions where films are shown and discussed. An important ten-week session on filmstrip making was given to a group of twenty visiting Israeli teachers by ACAVEI member Dr. Jerry Oberwager, a U.N. worker who has done similar work with Chinese teachers and students.

Last spring Mrs. Berg received a month's leave of absence and made a second trip to Israel to help set up an audio-visual workshop, demonstrating various types of equipment donated by American manufacturers and distributors. Dr. B. Ben-Jehuda, Director-General of the Israeli Ministry of Education and Culture, recently summed up this visit in a letter of thanks to Mrs. Berg. "Your visit in our country," he wrote, "brought about a real awakening to audio-visual education. Your stay here was filled with meetings, discussions, visits, lectures for primary and kindergarten teachers and for teachers' seminaries, which were received eagerly by the participants and proved most useful pedagogically . . . As you know, we have appointed a special supervisor for audio-visual education, Mr. F. Blumenthal, whom you helped in his training in New York."

Early in 1951 the first central film library was established in Tel Aviv, and eighty-three films are currently in circulation—twenty-nine purchased by the library, twenty-nine held on loan from the American Embassy, and twenty-five from the British Consulate. Films are sent out from the library by bus to schools in every part of the country. The school pays only transportation cost. Thanks to a special dollar allocation by the Government, there are sixty new 16mm. sound projectors in the schools, and an estimated 150 others in the agricultural cooperatives. New films are being acquired as quickly as is possible, yet as in every school system everywhere there is a crying need for additional staff, budget, and facilities. Mr. Blumenthal, the new Israeli audio-visual supervisor, wrote an enthusiastic acknowledgment of the first shipment of supplies from the U. S. "I found it a 'treasure box.' Everything was a valuable addition to the library. And you should know that without ACAVEI there would be no audio-visual work in Israel." With all the work to be done this year Mr. Blumenthal has still found time to plan, with the help of the U. S. film officer in Tel Aviv, a Flaherty Festival for Israel!

AMONG the most popular of the center's films are the British science films "Story of the Bees," "Development of the Chick," "Longitude and Latitude" (released in the U.S. through United World Films). Our State Department film, "Valley of the Tennessee" (*SRL* June 25, 1949), has been most widely circulated in Israel, partly because of the nation's keen interest in water power, partly because the film is available there with Hebrew sound track, and no doubt partly because of the praiseworthy quality of the film itself. The audio-visual center is mainly concerned with meeting educational needs in the primary grade levels, however, and with the aid of ACAVEI has found a number of valuable films from among those distributed by Encyclopaedia Britannica, *Coronet,* and Young America Films. In addition a number of British scientific and industrial organizations have given prints of their instructional films to the library in Tel Aviv; unfortunately similar gifts have not yet been forthcoming from American sponsors of free films, but ACAVEI hopes to be able to set things rolling along these lines.

In addition to assisting the Ministry of Education, ACAVEI is working with the Hebrew University School of Education in selecting and shipping suitable films for its teacher-training program. Films are purchased through a fund of the National Council of Jewish Women which pays for a number of other educational materials re-

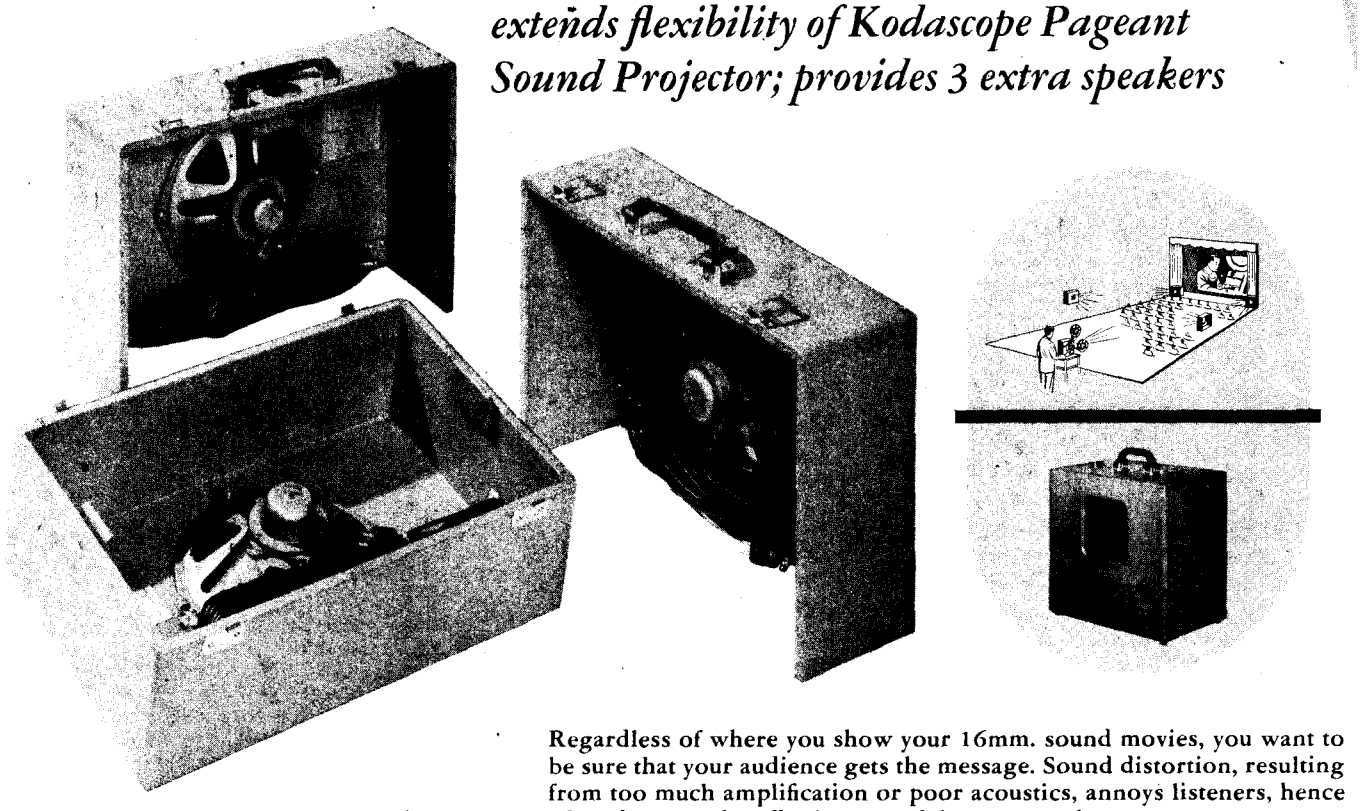
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NOW top-quality sound distribution

Kodak TRADE-MARK

NEW KODAK MULTI-SPEAKER UNIT

extends flexibility of Kodascope Pageant Sound Projector; provides 3 extra speakers

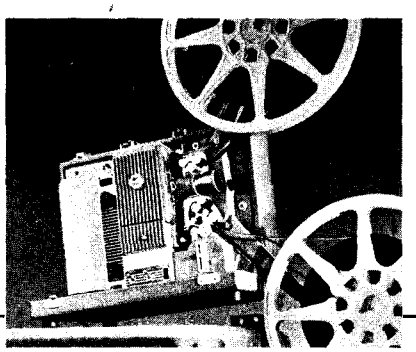


Regardless of where you show your 16mm. sound movies, you want to be sure that your audience gets the message. Sound distortion, resulting from too much amplification or poor acoustics, annoys listeners, hence often destroys the effectiveness of the presentation.

To help you eliminate these difficulties, Kodak now offers a new Multi-Speaker Unit which combines three speakers in one case. With your Kodascope Pageant Sound Projector, this gives you a versatile, four-speaker setup. Placed at selected locations around a room or hall, they produce effective sound distribution even under adverse acoustical conditions.

Each of the three 8″ speakers is mounted on an individual baffle. One speaker carries a 35-ft. cord, the other two, 45-ft. cords, complete with connectors. When assembled, the 3 speakers make up into a compact carrying case weighing only 17 pounds. The complete unit matches the Pageant exactly in appearance and contains space for a 2000-ft. film reel. Price, $92.50.

Prices are subject to change without notice and include Federal Tax applicable when this advertisement was released for publication.



for outstanding performance . . .
the KODASCOPE PAGEANT SOUND PROJECTOR
puts your 16mm. movies on the screen with sparkling brilliance—affords high-fidelity sound reproduction. Simple guided threading assures easy operation. Lubricated for life, ruggedly built, yet light and compact, the entire unit goes into one handsome case weighing only 33 pounds. Price, $400.

76

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Please send me: ☐ ***complete information on the new Kodak Multi-Speaker Unit;*** ☐ ***your folder, "The Kodascope Pageant Sound Projector."***

NAME_____

STREET_____

CITY_____ ZONE_____

STATE_____

PHOTOGRAPHY . . . teaches, trains, entertains

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

quested by the University. Meir Shapira, in charge of Hebrew University's film program, is in close communication with Mrs. Berg and other members of the committee, seeking their opinions on lists of films he has culled from American catalogues and having them arrange purchase and shipment of those they think best for Israeli use. An outline of the lectures and courses Mr. Shapira has recently held evoked enthusiastic response from ACAVEI.

One final accomplishment of the American Committee in behalf of Israel has been in obtaining the first collection of film books in the Kenneth Edwards Memorial Library to be donated to the Hebrew University. Some twenty or thirty books on the production and use of audio-visual materials have already been assembled and will soon be shipped by ACAVEI. (Similar basic libraries of film books are to be sent to other countries from time to time as part of a memorial to Ken Edwards, who for many years was Eastman Kodak's non-theatrical film advisor and a leading figure in the educational film world.)

To those working on the new project in Israel everything is painfully slow and disappointing. To Americans who remember the decades it took to establish audio-visual education firmly in this country, the success of Israel's brand-new operations is considerable. "Unfortunately it takes time to make much progress in developing an audio-visual center, because of the heavy cost of equipment and materials. However, a little growth each year results in a major project over a period of years." So wrote Dr. L. C. Larson, director of the Audio-Visual Center at Indiana University, which, as one of our oldest and largest educational film libraries, now owns and circulates over three thousand different films.

To those of us who are not classroom teachers, the work of the American Committee on Audio-Visual Education in Israel is more than an interesting international exchange of ideas and experience, it is also a pattern for the future. One can imagine and hope for the time when there will be a dozen or more such committees, working cooperatively with all nations needing help and advice. ACAVEI is the United Nations in action—personal, immediate, and effective.

—CECILE STARR.

AF FILMS, INC.
Presents Latest Film Works of
James Broughton
FOUR IN THE AFTERNOON
ADVENTURES OF JIMMY • LOONY TOM
Write for Catalog
1600 BROADWAY NEW YORK CITY

The Film Forum

THE MIDDLE EAST

The *Saturday Review's* Guide to Selected 16mm. Sound Films

MIYAH—A STORY OF WATER. *Produced and distributed by the American-Arabian Oil Co., 505 Park Ave., New York, N. Y. (35 min., color)*

This teaching film was made to show the people of Saudi-Arabia the importance and techniques of water conservation in their arid land. For us in this country its primary value is in showing the people and life of this little-known place on the map. Other recommendable aspects: excellent animation explanations of underground water beds and picturesque photography by Richard Lyford. The film, incidentally, is being shown in every Saudi-Arabian market place by mobile 16mm. projectors for want of regular theatres.

IT'S A WOMAN'S WORLD and CRADLE OF RELIGION. *Produced for the Egyptian Ministry of Foreign Affairs by Hamilton Wright Inc., 30 Rockefeller Plaza, New York 20, N. Y. (each about 8 min.)*

"It's a Woman's World" is an episodic survey of woman's role in modern Egypt: students at the University of Cairo in training to be agricultural experts: women lawyers in the courtrooms; and of all things women surgeons operating freely in Egypt's modern hospitals! Although the film is of newsreel style and length, it has more than the usual amount of clarity and integrity. No bathing beauties, for example.

"Cradle of Religion" shows the many interesting places of worship, historic sites, and age-old rituals of the Mohammedan, Jewish, Greek Orthodox, and Coptic faiths in Egypt today. Other films about Egypt are available from the same distributor: "Mehalla" (new textile mills) and "Egypt's Hollywood" (eight major studios in Cairo).

BUILDING OF A NATION: ISRAEL. *Produced by Louis de Rochemont Associates. Distributed by United World Films, 1445 Park Ave., New York 29, N. Y. (20 min.)*

Another in the classroom film series The Earth and Its People, this film although unpolitical is not without contemporary significance. For the most part it summarizes the agricultural, industrial, and social changes which the Jews have made in recent years in contrast with the centuries-old barrenness of the land and the unchanging ways of the Arab nomads. The film is well photographed and excellent within its defined intention.

JERUSALEM, MY CITY. *Available from the United Palestine Appeal, 41 East 42nd St., New York 17, N. Y. (15 min.)*

A blinded Jewish veteran tours Jerusalem and relates what seemed to me rather chauvinistic, sentimental, and unpalatable stuff. The film is intended primarily for fund-raising purposes, and it may be effective in that aim, but one wonders. Produced and directed by Victor Vicas.

BIRTHDAY OF A PROPHECY. *Available from the United Palestine Appeal, see above. (20 min., color)*

Commemorating the fiftieth anniversary of Herzl's prediction of a Jewish State in Palestine, this film shows and tells how the land looks first to a Polish refugee, then to a woman worker in the Jewish Agency, then to an American donor. Lazar Dunner's color photography is pleasant, and Irving Jacoby's script and narration, full of neat ideas and phrases, does make this more than a run-of-the-mill fund-raising production.

TENT CITY. *Available from the United Palestine Appeal, see above. (33 min.)*

There are some fine moments in this film about the meeting of Jews from East and West in a crowded tent city which is their first home in Israel. A charming Iraqi boy and his grandfather are assigned to share a temporary home with European refugees who find their ways strange and hateful. Of course it turns out all right, maybe too all right to be generally meaningful. But in the case of these two people, one feels immediately that to know them is to love them. Whether or not the example is typical is hard to say, but certainly the film story as related by the Iraqi boy is a most interesting one, despite several cooked-up and overly dramatic episodes. Written and produced by Baruch Dienar, directed by Leopold Lahola, music by Hans May.

THE EARTH SINGS. *Produced by Montage Films. Distributed by Brandon Films, 200 West 57th St., New York 19, N. Y. (15 min.)*

Seven songs of Israel are enjoyably sung in Hebrew with handsome pictorial accompaniment showing the Israeli landscape and the people at work and at play. English titles of the songs are indicative enough: "Can All This Be True?" "My Homeland," "The Song of Work," "And in the Hills," "Blessed Are Those Who Rebuild Galilee," "The Hora" (a lively group dance), and a final "Lullaby." The film was shown this year at the Edinburgh Film Festival and has a consistent integrity and quality far surpassing the other promotional films reviewed above. Written, directed, and photographed by Sidney Lubow, Ed Spiegal, Louis Stoumen, and Arthur Swedloff. Music arranged by Gary Kingsley and sung by Raasche. —CECILE STARR.

*For rentals consult the list of *SRL* Film Referral Libraries, available at 10c a copy from Film Department, Saturday Review of Literature, 25 West 45th Street, New York 19, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The New Recordings

COMPOSITION, PERFORMER ALBUM NUMBER NUMBER OF RECORDS	*Recording Technique, Surface* ENGINEERING	PERFORMANCE AND CONTENT
HINDEMITH AND PROKOFIEV		
HINDEMITH: QUARTET #3, OP. 22 (1922). PROKOFIEV: QUARTET #2 (1941). Hollywood String Quartet. Capitol P-8151		The Hindemith, clearly a still youthful work not quite jelled in the mature style, is unexpectedly personal, prolix (pleasant, for a change!), strikingly atmospheric in parts. A nice work, beautifully played. The stringently good-humored, lumpish Prokofiev #2 gets a tighter, less lyric playing than the opulent Gordon version (Concert Hall). Superb quartet recording on both sides.
HINDEMITH: "THE FOUR TEMPERAMENTS" (1940). Vienna Symphony, Swoboda; F. Holletschek, pf. HINDEMITH: KAMMERMUSIK #4 (VL. & ORCH.) 1925. Winterthur Symphony, Swoboda; P. Rybar, vl. Westminster WL 5074 (Cf. Decca DL 7501)		The Kammermusik, a short violin concerto, is an astonishingly brash "brassy Twenties" piece—H. in a novel mood; dissonant, noisily barbaric à la "Sacre" and "Scythian Suite," with broad hints too of "L'Histoire du Soldat"—and even "Bourgeois Gentilhomme" in the richly *concertante* instrumentation. A highly entertaining bit, superbly recorded. The "Temperaments" get a less intimate, less sharply etched string treatment than in Decca's Zimbler version, but Holletschek's piano is superior to Foss's on Decca both musically and technically.
HINDEMITH: SYMPHONY IN E FLAT (1940). Janssen Symphony of L.A., Janssen. Columbia ml 4387	The biggest sounds of this big piece are easily encompassed with top quality in this recording. A good touch of West Coast dryness. Fine brass sounds.	A fat, complex, swollen symphony, bloatedly orchestrated, enormously industrious throughout, strangely impersonal for all its power; not an easy work to be fond of, though an important one.
PROKOFIEV: PIANO CONCERTO #5 (1932). Alfred Brandel; Vienna State Orch., Sternberg. PROKOFIEV: PIANO SONATA #5 (1923); THREE PIECES (OP. 12). Hans Graf. Period SPLP 527		'From P.'s Western European period. The Concerto, like earlier ones, is pyrotechnical, mechanistic, strictly non-Romantic in a good humored way; top piano, from Brandel, a very shaky orchestral accompaniment (inadequately rehearsed?). The sonata, very French, is an endearing work, wholly open and friendly, with the wry twist of humorous, intimate melody of his most popular music. I'd buy the record for this alone. Good recording, orchestra deadish, both pianos good, the solo with some slight flutter occasionally.
PROKOFIEV: "SCYTHIAN SUITE," OP. 20 (1914); "LT. KIJE SUITE" (1934). Vienna Symphony,	Superb recording again — what more can be said; Westminster has established an enviably unvariable stan-	A high-level performance by a major conductor,' yet both suffer from a certain German weightiness, lack-

Authors!

Here's an OPEN DOOR!

If you're fed up with rejection slips, sick of publishers saying "too busy", and want to break into print—here's your chance to get that book published and sold.

No matter how good you are, most publishers, as a rule, hate to gamble on unknowns, but our method enables you to win recognition.

We read every manuscript to determine its possibilities. We publish a small edition, handle distribution and promotion.

Write us now for more information, or if it's convenient, phone and we'll be happy to see you.

Comet Press Books

11 West 42 Street
New York 18, N. Y.
CHickering 4-4640

Our National Capital and its Un-Americanized Americans
BY
Theodore W. Noyes

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Perfect Reflection of Your Own Good Taste!

No Christmas gift will delight—*and flatter*—your friends quite as much as a subscription to *The Saturday Review.* It's the one magazine literate people everywhere turn to for stimulating new ideas—the kind that start tomorrow's conversations and make tomorrow's headlines.

With more exciting features and greater coverage than ever before, *SRL* is sure to please *everyone* on your Christmas list . . . sure to remind each of them of your thoughtfulness and good taste not once, but *52 times a year.*

Take advantage of the special Christmas rates by sending *SRL* to everyone on your Christmas list . . . and by entering or extending your own subscription at the same time. But don't delay—to make sure the handsome card announcing your gift, and the first issue of *SRL,* arrive in plenty of time for Christmas, fill out and mail the coupon below *today.*

ORDER BLANK

THE SATURDAY REVIEW
OF LITERATURE
25 West 45th Street, New York 19, N. Y.

Please send *The Saturday Review* for one year to the following:

Name_____
Street_____
City_____ Zone____ State____
Gift Card Should Read from_____

Name_____
Street_____
City_____ Zone____ State____
Gift Card Should Read from_____

Name_____
Street_____
City_____ Zone____ State____
Gift Card Should Read from_____

SPECIAL
Christmas Gift
RATES

1 one-year subscription $6.00

Additional one-year subscriptions $5.00

Your own subscription (new or extension) may be included at these special rates. Add $1 per subscription for Canadian and foreign postage, excluding Pan-America.

MY OWN NAME IS:

Street_____
State_____
City_____

☐ Please include my own subscription
☐ New ☐ Extension
I ENCLOSE $_____
☐ or bill me.

11-10

STRANGE LANDS

(*Continued from page* 19)

"Gift of God," an Untouchable living in the oven-heat of New Delhi. It is perhaps a sign of the author's limitations that Ramji Lal is abundantly richer than most of the Untouchables, but he has obtained to riches and respectability through hard work, first in the Delhi sewers, then as a mechanic, finally as a minor political leader, and when we see him last, playing hymns to the elephant-god Ganesha on his harmonium, a man who deliberately bathed twice a day because the Untouchables were reputed to be unclean. We feel we know his inmost thoughts. A pity Mr. Tregaskis did not go on to describe the life of an Egyptian *fellahin* or an Arab shepherd in the same way. Instead, he studies three middle-class Europeans: a Swiss watch-maker, a Swedish airman, and an expatriate American hotel-servant in Devonshire. He lets them speak. We come to know them, but they are not as rewarding as the Indian Untouchable or the Chinese peasant, perhaps because there is so little new to be said, but still he has captured them fully on paper, and this was no small achievement.

In the passages where he writes honestly and well Mr. Tregaskis nails the lie that the Oriental peasant must always be a foreigner to us. With sufficient patience and sympathy there is no reason why we should not be able to understand him.

Someone should send him out again to make studies of the peasants of the Far East, for this at least he has done superbly well. But he should beware of bar-flies, correspondents, the wives of Resident-Generals and Standard Oil chiefs, for I fail to see how his recital of his activities in red-light districts, in Singapore, Hong Kong, or Cairo, adds to the sum total of knowledge in the world.

LITERARY I.Q. ANSWERS

1. Scarlett O'Hara in "Gone With the Wind," by Margaret Mitchell. 2. Maria Gibson in "The Problem of Thor Bridge," by Sir Arthur Conan Doyle. 3. Rosamond Thompson in "God's Little Acre," by Erskine Caldwell. 4. Leslie Crosbie in "The Letter," by Somerset Maugham. 5. Margot Macomber in "The Short Happy Life of Francis Macomber," by Ernest Hemingway. 6. "Hedda Gabler," by Henrik Ibsen. 7. Mrs. Cagle in "Sun-Up," by Lula Vollmer. 8. Maisie in "The Light that Failed," by Rudyard Kipling. 9. Christine Mannon in "Mourning Becomes Electra," by Eugene O'Neill. 10. Bess in "The Highwayman," by Alfred Noyes.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

At Home in Alaska

AS THE SAILOR LOVES THE SEA. By Ballard Hadman. Harper. $3. Mrs. Hadman, an artist whose family had pioneered in the West, went to Alaska to visit her brothers and to paint in a region free of the treadmill of modernism and cultural pretensions she had encountered back home. So enamored did she become of the rugged coast with its mountains and glaciers towering above beautiful bays, capes, islands, and channels that she remained to marry one of her brothers' seafaring cronies and to follow his hazardous calling.

A self-styled "happenstance sourdough," Mrs. Hadman describes her adventures with earthy humor, an artist's eye for scenic splendors, and a keen ear for the tall tales spun by lusty old salts. Hardluck John, Plum Duff, Laughing Freddie, Portwine Charlie, the Danish King, and the lovable curmudgeon Shorty are as colorful as their names. Hardy, independent men, they fear nothing on land or sea, are always ready to lend a hand or expurgate a yarn for a lady. To while away the enforced idleness of long, dark winters they drank, danced, and wenched, but at the first signs of spring they made for the fishing grounds, where they trolled for salmon, king among fish. "Trolling is no dream of ease," says the author. "Being rather one of the most problematical pursuits nature can contrive. . . . It is too a gambling game on a grand scale."

Not only did the fishermen gamble against dangerous waters, uncertain harvests, and recalcitrant engines but against unpredictable weather, which even the barometer found confusing. A sudden gale, a vicious north wind called the "Foolkiller," which could blow a forty-foot boat to kingdom come, or a williwaw (pronounced "woolly" by old hands), which hit out in all directions, could wreak havoc. Illness could strike with equal terror and equal suddenness when you were miles from the nearest doctor and a mercy flight was the only means of obtaining medical help.

The reader, whether landlubber or seafarer, will enjoy sharing the wonders and vicissitudes of sailing on the *Naiad* with the Hadmans and their stalwart young son Jamie. And he will understand why the author concludes, "Alaska is as impersonal, as inhospitable to man as is the sea, and it has a kindred immensity. It is as untouched, untouchable, untamed. . . . In the last analysis, those who love Alaska love it as the sailor loves the sea."

—RAY PIERRE.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; traveling companions; ideas for sale; communications of a decorous nature; opinions (limited to 50 lines). All advertisements must be consonant with the character of The Saturday Review. Ads of a personal nature are limited to an exchange of correspondence. Rates: 30¢ per word; 10-word minimum. Count 2 extra words for Box and Number. Rates for several insertions—52 times 22¢ a word; 26 times 24¢ a word; 13 times 26¢ a word; 6 times 28¢ a word. Full payment must be received fifteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department. The Saturday Review, 25 West 45 Street, New York 19, N. Y.

BOOKPLATES

FREE CATALOGUE. Several hundred beautiful designs, address "BOOKPLATES," Yellow Springs, Ohio.

ZESTFUL BOOKPLATE BARGAINS! Free catalogue. SEBASTIAN, 5138-Z Cahuenga, North Hollywood, Calif.

OUT-OF-PRINT

SCARCE BOOKS LOCATED. Write BOOKMAILERS, Wood-Ridge, New Jersey.

AMERICANA, BIOGRAPHY, LITERATURE. Huge stock. Weekly London importations. Competent search service. Immediate attention to wants lists. HARLOW ROSS, 6724 Plymouth Ave., Minneapolis 22, Minn.

ANY BOOK LOCATED. Free catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

OUT-OF-PRINT BOOKS: all subjects; all titles. SCHAENGOLD BOOK CO., 1000-2 Keith Bldg., Cincinnati 2, Ohio.

LANGUAGES

CONVERSATIONAL FRENCH. Grammar, literature, diction. Coaching for all examinations. Classes. Private. Mlle Vessiot. NYC, ALgonquin 5-7566.

RUSSIAN LESSONS. Many poetry translations published. Moscow University graduate. Box 398-J.

RECORD MART

EXCEPTIONAL RECORD SERVICE: LP and 45 RPM records. No charge for postage. New releases and Specials issued monthly. Send for FREE comprehensive catalogue today. MOREC MAIL, Inc., 326 Park Row Building, NYC 7.

WE'LL RECORD YOUR FAVORITE BROADCASTS on high-fidelity LP's. Up to 90 minutes (2-12"), $8.50; 135 minutes (3-12"), $12.60 postpaid. Satisfaction guaranteed. O.T.A. Service, Box 301-J.

COMPLETE MAIL-ORDER LP SERVICE—same day shipments. Records guaranteed all brand new. Catalogue 15¢ deductible from first order. DISCOUNT RECORD CLUB, Box 99-B.

RARE RECORDS sold, lowly priced. Free lists. Collections bought. E. Hirschmann, 100 Duncan Ave., Jersey City, N. J.

BOOKS

NEW AND SECOND HAND BOOKS in or out of print. If it's a book we may have it. MENDOZA's, 15 Ann St., NYC 38. Oldest old book shop in NYC.

BOOKS ON THE EAST: China, Japan, Siam, Burma, India, Central Asia, Persia, Arabia, Egypt, etc. Send for catalogues. Established 1902. ORIENTALIA, 11 East 12 St., NYC 3.

ATHEIST BOOKS. 32-page catalogue free. TRUTH SEEKER CO., 38 Park Row, NYC 8.

"OLD FATHER GOOSE," limited edition, new, $3. "Lovely Verses by the Wayside," $2. "275th Pageant Smithtown," historical play, pictures, $2. RAMBLER PUBLISHING CORP., Smithtown Branch, Long Island.

RARE DUTCH ATLAS. Made by Reinier and Ottens, Amsterdam, 1745. Excellent condition. Want offer. Box 390-J.

EXTENSIVE STOCK OF LITERATURE—History, Americana, Fiction, Science, etc., on hand. Catalogues issued. Inquiries invited. PYETELL'S BOOK SHOP, 333 Fifth Ave., Pelham 65, N. Y.

CLASSIFIED

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's only French bookshop where French books ONLY are sold exclusively. Mail-order catalogue 30¢.

LITERARY SERVICES

MANUSCRIPT TYPING SPECIALISTS. Efficient, Economical, Prompt. GLADYS — IRENE LEAHEY, 551 Fifth Ave., NYC. MUrray Hill 7-2227.

MANUSCRIPT TYPING: intelligent, prompt, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 3-1364.

ELEANOR KING, literary agent, books, plays, stories, novels, all languages marketed. 19 West 44 St., NYC 18.

STORIES, NOVELS, ARTICLES, BOOKS MARKETED. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales, publication. Unestablished writers assisted. Information available before sending manuscripts. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 18.

TWENTY THREE IMPORTANT SERVICES for all writers available to members. Write for information. NATIONAL WRITERS' CLUB, Denver 6, Colo.

ESTABLISHED LITERARY AGENT, seeking to fill publishers' requests, offers marketing services to established and newer authors. Excellent editorial contacts for the placement of your book, story, article, verse, juvenile, plays, etc. Literary services available and include: editing, constructive criticism, technical revision, and ghostwriting. Send for brochure S. FRANK Q. BRADY, Literary Agent, 55 West 42 St., NYC 18.

MANUSCRIPTS PROFESSIONALLY PRESENTED. Quality typing at reasonable rates. STILLMAN ASSOCIATES, 1278 Third Ave. (at 73 St.), NYC. TRafalgar 9-9177, CIrcle 6-7441.

LITERARY AGENTS 31 Years. We sell short stories, articles, books, radio-scripts, plays, verse. Constructive criticism for new writers. Personal representation for established authors. Editing, revision. Write for information, references. ANITA DIAMANT, The Writers' Workshop, Inc., 280 Madison Ave., NYC 16.

GHOSTWRITING ARTICLES, THESES, books, speeches, revision. NEIL FARBER ASSOCIATES, 1472 Broadway, Room 612, NYC 18.

WRITING BOOK, PLAY, STORY, THESIS, article? Style-improving, editing, criticism, collaboration, research, translations. Also secretarial services. Recommended leading authors. SARA CLYNE, 49 West 56 St., NYC. CIrcle 5-7735.

WE PUBLISH, print and distribute your manuscript in pamphlet or book form. Send for free folder. WILLIAM-FREDERICK PRESS; Pamphlet Distributing Company, 313 West 35 St., NYC. LAckawanna 4-0178.

MR. MANUSCRIPT: expert literary typing, music copying. NYC, CIrcle 6-7130.

PERSONALS

HOTEL ALGONQUIN, 59 West 44 St., NYC 18. Half a block from Fifth Avenue. We are offering weekend rates for Friday and Saturday (2 nights), single room and bath, $11.50; double room and bath, $17; sitting room, bedroom and bath, $22. Excellent restaurant. Within walking distance better shops and theatres.

ABROAD AT HOME. Why cross the ocean to enjoy international atmosphere and cuisine? American comfort—foreign culture. Combine sports with opportunity for language, art, music, social studies. Experienced continental leaders. Write ELAN, 1458 Third Ave., NYC.

PLAYWRIGHTS: compete for awards, possible production, with plays in prose or verse; deadline March 15. For requirements, address DRAMATISTS' ALLIANCE, Box 200 Z, Stanford, California.

GOOD USED BOOKS. 50¢-$1. Buy where libraries buy! Postal brings list. EDITIONS, Dept. R, Hempstead, N. Y.

EXCITING curios and native handicrafts from all the world. Useful, decorative or collector items. List C6 free. GENESEE CURIOS, Box 1161, Rochester 3, N. Y.

(Continued on page 44)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALS

(Continued from page 43)

SOONER OR LATER everybody goes to the nation's capital, WASHINGTON, D.C. When you go, stop at one of the 3 fine, conveniently located Manger owned and operated hotels. The Annapolis, the Hay-Adams, the Hamilton offer special all-expense tour rates to Review readers, from $10.95 up, which includes air-conditioned rooms, breakfast, sightseeing tour, broadcast, etc. Write: Harry Weissinger, General Manager, at Hotel Annapolis, Washington, D.C. (Mention this ad for special Review booklets and detailed information).

"HOW CAN I FIND OUT?" You can! Information discreetly developed. Any matter, person, problem, anywhere. Worldwide. Officially licensed, bonded service. Established 1922. Reasonable. Confidential. WILLIAM HERMAN, 170 Broadway, NYC.

WANT TO PAINT, SCULP, DRAW? Artist, Parisian background, will help you dig out your talents. Call ALLEN ULLMAN, NYC, ORegon 3-2025, GRamercy 3-7815.

AFRICAN SCULPTURES, antiques, permanent exhibition. SEGY GALLERY, 708 Lexington, NYC. Catalogues on request.

WHY THINGS HAPPEN. Troubled about personal misfortunes — unhappy world conditions? This inspiring book, THE DIVINE PROVIDENCE, by Emanuel Swedenborg, will help solve your problems. 640 pages, 25¢ postpaid. THE SWEDENBORG FOUNDATION, Section 9, 51 East 42 St., NYC 17.

GET READ ABOUT. We put people and products in the news. Free individual consultation. ANN KELBER, Public Relations, MUrray Hill 8-2767, 509 Madison Ave., NYC, Room 1810.

FOR ANYONE doing a story on Guatemala, Mexico, or Yucatan, I have some quite good, unpublished photographs. M. Wihtol, Box 557 R D, Red Bank, N.J.

4-ROOM mountain-top cabin, furnished, improvements. Very high elevation, 50 miles of beautiful view. $7,000. G. PARES, Windsor Highway, Newburgh, N. Y., or NYC, UNiversity 4-4277.

I AM ENGAGED in collecting material, anecdotes, letters, information, etc., about the late Sinclair Lewis in preparation for a biography. I will be grateful to anyone who will aid me in this task and will promptly return anything sent to me if it is requested. Address: Harrison Smith, Saturday Review, 25 West 45 St., NYC.

FOR SALE: small art gallery: originals, reproductions, frames. Mid-Manhattan east. 3-room apartment connected. Box 391-J.

CHALLENGING WORK desired by moderately inspired college graduate with car, typewriter, urge to move West. Box 392-J.

INDIAN ROCKS BEACH, South Shore, Florida, near Clearwater, St. Petersburg, Tampa. Most livable cottage with guest or servant house right on Gulf beach for seasonal rent by owner: Edwin Thomas, 2446 Prospect Road, Tampa, Florida.

WOULD middle-aged gentleman write woman interested finer things? Box 380-J.

MATURE BUSINESS MAN, interested traveling, dancing, music, photography, invites light, diversified correspondence. Box 381-J.

COUNTRY home-away-from-home for young children. Box 382-J.

MATURE LADY, interested in home, theatre, would like to correspond with mature gentleman. Box 383-J.

GENTLEMAN, 25, wants to share apartment Washington area. Box 384-J.

YOUNG gag writer will correspond with humorous damsel. Box 372-J.

$135 MONTHLY, including excellent maid and gardener, for beautiful new country home just outside Mexico City. 4 bedrooms, 2 baths, completely, attractively furnished. Box 373-J.

YOUR VOICE made loud, clear, dynamic, powerful —with my Diaphragm Exerciser, new invention. Write: VOICE DEVELOPER, Box 665 (21), St. Louis, Mo.

BETHLEHEM FOR CHRISTMAS. Join small group to the Holy Land and Europe. Depart Dec. 12 via TWA Airlines. Write for full particulars. REDDY TRAVEL SERVICE, 1006 Grand, Kansas City 6, Mo.

PERSONALS

CULTURED, mature woman, sympathetic, understanding, invites masculine correspondence. Box 374-J.

EXPERIENCED EXECUTIVE ASSISTANT, 48, bookkeeping, typing, stenography, nurse (trained attendant), housekeeper (experienced), would like position preferably in country, combining 2 or 3 activities. Box 409-J.

PROFESSIONAL MAN of broad interests invites interesting correspondence both by letter and by exchange of tape recording conversation. Box 321-J.

FOR RENT: Denis Bay Plantation, St. John, Virgin Islands. 8-room house with beach terrace, 2 horses, 2 boats, caretaker. WADSWORTH, 2304 Massachusetts Avenue N. W., Washington, D.C.

PROFESSIONAL MAN with varied interests seeks feminine correspondents. Box 332-J.

DON'T SHOOT that problem child! Your solution may be our individual, personalized course for 8-12 year olds. 6-week program. Send for detailed information. FAIRHOPE EDUCATIONAL FOUNDATION, Fairhope 2, Alabama.

TENDER AND APPEALING! Rubens's Portrait of his Son, reproduced in full color, 8x10 inches, already matted. Perfect gift. $1 plus 25c postage and handling. 2 or more postpaid. No stamps, please. DRYSDALE STUDIOS, 5041 Pulaski Ave., Philadelphia 44, Pa.

GOING TO NYC? Live at one of NYC's truly great hotels. Live in luxury at budget prices . . . your choice of 7, 3-day all expense weekends from $10.43 per person, includes large twin-bedded room with private bath, breakfast in bed or in famed Palm Garden, also night club and other entertainment or sightseeing tours. Write for booklet AE, HOTEL VANDERBILT, Park Ave. at 34 St., NYC.

RENT furnished beautiful home, Chihuahua, Mexico. 4 bedrooms, 3 baths. 10 acres. Ideal for writers. Write: NORMA CROZE, Santa Maria del Oro, Durango, Mexico.

MISS of many interests seeks intelligent, intellectual male correspondence. Box 304-J.

AUCTION ESCORT SERVICE. Buy bargains with antiques dealer. NYC, CHelsea 2-5266, mornings.

ORIGINAL SONGS, ditties, poems for all occasions. Surprise your guest of honor; make your invitations and your party unique with lyrics or verses written to order. PERSONAL PARODIES, P.O. BOX 750, GRAND CENTRAL STATION, NYC.

YOUNG MAN would recharge intellectual batteries via correspondence anent theatre, ballet, opera, silent films. Box 378-J.

GENTLEMAN invites diverting correspondence from lady interested in trials of those struggling through advertising and the ulcers thereof. Box 393-J.

FRENCH MASTERED! Essentials in 12 intensive lessons. New technique; NYC, MUrray Hill 5-4160.

50¢ DOLLAR can be stretched by getting top-value accommodations at the BEEKMAN TOWER HOTEL, NYC, where you can combine comfort, cleanliness and convenience with economy. Excellent popular-priced restaurant and coffee shop. NYC's only hotel overlooking United Nations and East River. Fine clientele; attentive staff. Singles from $3.50 to $7, doubles from $6.50 to $12; special weekly rates. Request booklet S. BEEKMAN TOWER HOTEL, 49 St. and First Ave., NYC 17; ELdorado 5-7300.

GENTLEMAN seeking companion to share car expenses for occasional trips. (N. Y.) Box 396-J.

A TEMPORARY OPENING exists for an experienced cataloguer of rare books. The assignment will last from appointment until June 30, 1952. Retired librarian would be eligible. Salary open. Please give full details in making inquiry of the Librarian, West Virginia University, Morgantown.

GENTLEMAN, begun maturity, exceptional background, university education, integrity, abilities, wishes correspondence with lady. Box 394-J.

MEXICO FOR CHRISTMAS, Dec. 22-Jan. 6. Sparkling festivals, superb scenery, colorful markets, colonial towns, and Indian villages. Expert leadership. Elma Pratt, 232 East 15 St., NYC 3.

PERSONALS

PRIVATE LESSONS in German, Latin, Spanish, Portuguese, N. Y. vicinity, given by former college teacher: NYC, NEvins 8-9187; ULster 6-9656.

WOMAN TEACHER wants letters about problems of approaching retirement from those who have the answers. Box 386-J.

YOUNG MAN, college graduate, lonely in small town, seeks interesting correspondence. Box 387-J.

BUSINESS LADY, varied interests, wishes interesting correspondence. Box 388-J.

B.A., M.A., Ph.B., degrees by home study. Previous credits recognized. Undergraduate and graduate studies. Registrar, FREMONT COLLEGE. State Chartered. Santa Fe, New Mexico.

LIBRARIAN-ARTIST, 10 years' experience, wants permanent job in Florida. Box 410-J.

KIND, sensible girl seeks correspondence with similar people. Box 375-J.

WOMAN, small income, seeks country domicile. Suggestions welcome. Box 376-J.

MATURE PROFESSIONAL GENTLEMAN, interested all the arts, desires correspondence with cultivated individuals. Box 377-J.

GAL who does not believe in Santa Claus wishes to trim her Christmas tree with correspondence from mature-thinking male who has appreciation for gracious living. Box 397-J.

FORBIDDEN TO ENJOY real luxury by champagne tastes, beer pocketbook? You, too, can afford a lovely, lustrous strand of GUARANTEED cultured pearls from the living oyster. Imported directly from the Orient. Buy for yourself, for gifts. Only $23.95 (tax included). Wonderful value. Beautifully boxed. Order today. OVERSEAS COMMODITIES CORP., 26 Custom House St., Providence, R. I.

POSITION AS COMPANION desired by cultured woman to elderly woman or invalid, preferably in NYC. No housework. Good references. Box 401-J.

WOULD sincere, refined, educated, mature gentleman correspond with sincere, refined, educated, mature woman. Box 402-J.

FOR SALE: secluded half acre. Exceptional view. Ideal for artist or writer. $1,000. Modest building restrictions. Box 403-J.

YOUNG LADY, diversified talents, sense of humor, pianist, invites correspondence. Box 411-J.

VACATIONS

GREEN SHADOWS, Old Lyme, Conn., quiet informal country life, good food, comfortable beds.

DIFFERENT VACATION for hard-earned dough. Pot-bellying food. Tropical island. Practically nothing to do. Send for catalogue typical INactivities. PHIL DeGRAFF, Sea Grape Island Lodge, Bokeelia, Florida.

NAIDNI ON DUNMORE, Brandon, Vermont. Unusual simplicity, comfortable winterized house, good food, Fall fishing, beautiful walks. No planned entertainment.

DIFFERENT VACATION? Thanksgiving in the tropics, 7 hours air from New York. Old plantation house. Reasonable Rates. CRUZANA CLUB, St. Croix, American Virgin Islands.

SUDBURY INN at Lake Hortonia, Sudbury, Vt., provides best in country vacations.

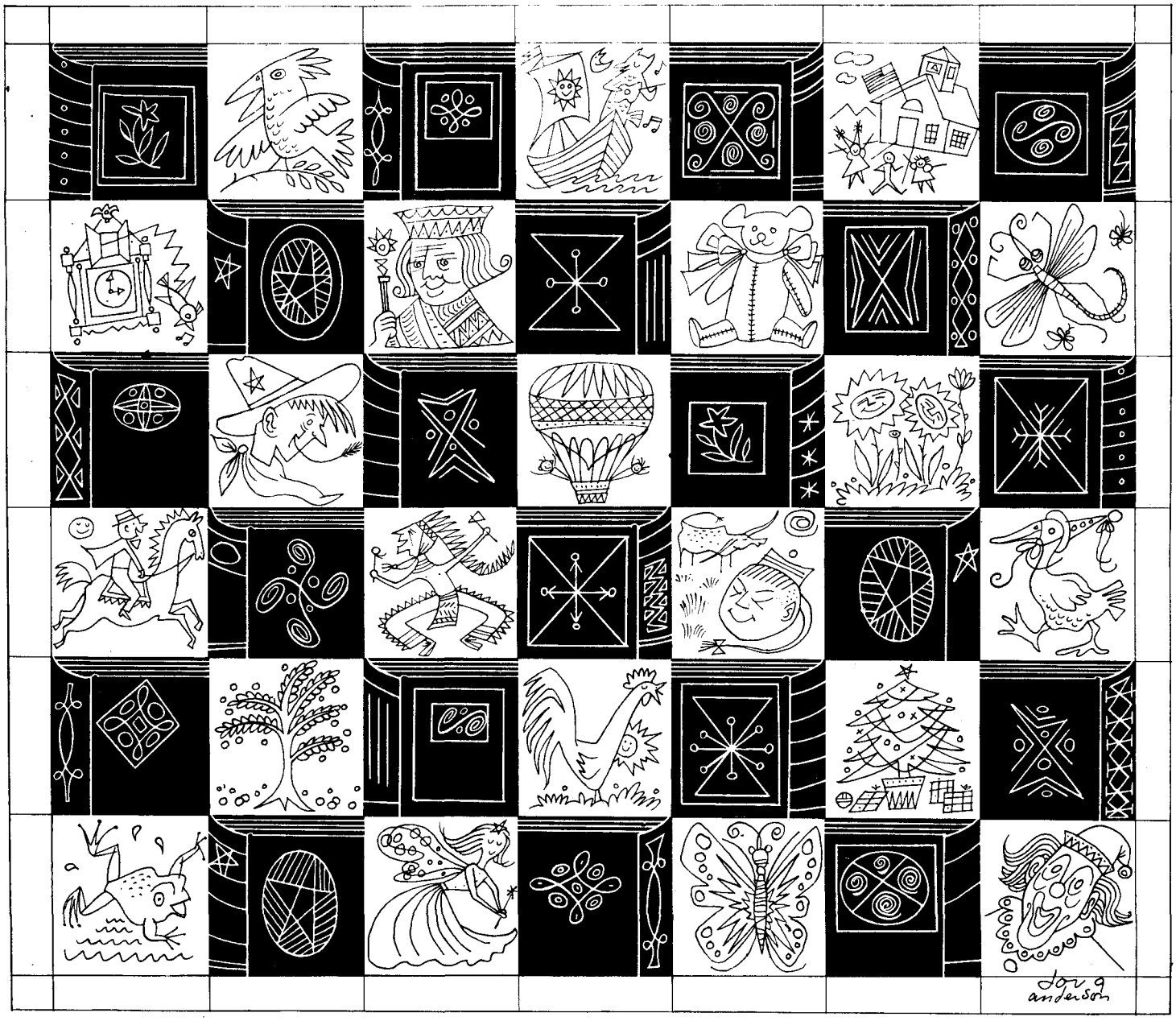
YANKEE CLIPPER INN, Pigeon Cove, Mass. Small estate open all year for paying guests. Commuting distance from Boston. Reasonable rates.

CARIBBEAN PARADISE. Virgin Islands. Utter relaxation and peace. Sailing, fishing, bathing. No phone or juke boxes. Spacious rooms. Food by Cordon Bleu. Reservations 6 only. Christmas reservations now accepted. Nothing comparable. Box 395-J.

MEXICO: Unique rancho guest house, Tepoztlan. Sunny, warm climate; restful. Magnificent mountains; excellent food. $35 weekly. Folder. Apartado 152, Cuernavaca.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

New Horizons with Books for Young People



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Children's Book Week 1951: An Introduction

IN THE books for boys and girls published during the current year there is a great deal that has permanent value. There are several exceptionally good biographies and some that deal with outstanding men and women who have not appeared before in biographies for young people, like David Garrick, James Boswell, and Dr. Johnson in England and Mary Bethune, Jane Addams, and the Ringling Brothers in America. There are some distinguished books that have a background of history, like James Daugherty's "With Courage Undaunted" and Anne Terry White's "Prehistoric America." There are good stories for the older boys and girls and some for the younger ones by new writers who are endowed with imagination and a lively sense of humor. There are translations from the French and the Danish, and there are a number of very attractive picture books. In winnowing the chaff from the grain we must, however, face the fact that the year 1951 has presented many books that are mediocre. We find too many commonplace stories of commonplace things and people; too many attempts to teach a lesson or solve a social problem through fictionized propaganda; too many picture books that are published for a superficial value, for quick consumption, and a quick return. The cost of manufacturing is so great now that we simply cannot afford to waste labor and materials.

The slogan for Book Week this year is a challenge to writers, artists, publishers, and critics of books for children. The "new horizons" opening up before the younger generation need to be recorded by writers of integrity, writers who are conscious of what Margery Bianco called "qualities and values less perishable than those which shift and crumble around us." Her own standard of writing and criticism, as it is recorded in the book reviewed below, is as good a guide to permanent values in children's books as can be found anywhere. In days like these we need to keep our standard high for the boys and girls of today who will be the men and women of tomorrow.

—MARY GOULD DAVIS.

The Wisdom of Experience

WRITING AND CRITICISM: A Book for Margery Bianco. Edited by Anne Carroll Moore and Bertha Mahony Miller. Decorated by Valenti Angelo. Boston: The Horn Book, Inc. 93 *pp.* $3.

By HELEN ADAMS MASTEN

Those who know children and their books need no reminder of the place Margery Williams Bianco holds in the hearts of those who know her as a writer of rare imagination. Nor, recalling those perceptive essays in *The Bookman, The Horn Book Magazine,* the *New York Herald Tribune,* and *The Saturday Review of Literature,* do they need a reminder of her position as critic. But we are grateful to the editors, Anne Carroll Moore and Bertha Mahony Miller, for bringing together this discriminating selection of her writings and the really fine introduction and articles which precede them.

It is fitting that a book designed as a tribute to Margery Bianco should be a slender, exquisite volume, filled with the same generous appreciation that she gave so freely to others. Like herself this book reveals the wisdom of experience, sensitive perception, gentle wit, and imagination.

In her essay on Walter De la Mare Margery Bianco says, "Imagination is only another word for the interpretation of life. It is through imagination that a child makes his most significant contacts with the world about him, that he learns tolerance, pity, understanding, and the love for all created things." These words are pertinent to her own approach to writing for children. Mrs. Bianco touched all of her subjects, whether children, their toys, young people, the animals she loved, or flowers and gardens, with her own special quality of imagination and insight. Each was imbued with life, as was the Velveteen Rabbit in the first and perhaps most beloved of all her nineteen books for children.

Pamela Bianco, who illustrated two of her mother's books, "The Little Wooden Doll" and "The Skin Horse," gives a delightful view behind the scenes when she and her brother Cecco were children in Italy, in London, France, and America. These brief glimpses reveal a parent-and-child relationship which might be envied by parents seeking help from more erudite writings in the understanding of their children.

Valenti Angelo has not only designed this book and its decorations, but in a fine chapter, A Living Friendship, presents a warm and deeply felt picture of Margery Bianco in her home on the East Side of New York City. This book has been lovingly planned and designed. One is aware of it the moment the eye first glimpses the book jacket. Each small decoration for the chapter heads and initials especially drawn for her, each beautifully designed page bear testimony to the admiration and love for this generous, courageous, and compassionate woman.

The editors share intimate and unforgettable memories of Mrs. Bianco and evaluate her work in the introduction and first half of the book. Their writing and her own essays on writing for children, on Andersen and De la Mare, for whom she had rare understanding, her review of "Hitty: Her First Hundred Years" by Rachel Field, and finally her lovely story "The Apple Tree" offer more sustenance and inspiration than many a course on the art of writing and children's literature.

Those authors who gaily turn to writing for children thinking to find an easy and remunerative occupation or pastime should take warning from Margery Bianco's essay "Our Youngest Critics." Speaking of children as critics she writes, ". . . they are the one audience whom you cannot hoodwink nor deceive. Unless your story is there no ingenious juggling with words is going to save the situation for you." For the young author writing for children I cannot imagine a more suggestive and helpful approach than to study Margery Bianco's essays and books for children. Here is a memorial which is alive, a book which points the way and opens the door for parents, publishers, children's librarians, and teachers, but especially for the authors of children's books.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Biography & History

OF COURAGE UNDAUNTED: Across the Continent with Lewis and Clark. By James Daugherty. New York: The Viking Press. 168 *pp.* $2.50.

THE title of this, far and above the finest record of the Lewis and Clark expedition that has yet appeared for young people, is taken from President Jefferson's tribute to Meriwether Lewis: "Of courage undaunted, honest, disinterested, liberal, of sound understanding and fidelity to truth . . ." The record is taken from the original diaries, and Mr. Daugherty has done a magnificent job in getting the heart of them into a comparatively short book. The whole journey, as he outlines it in his endpapers, is here with its dramatic word pictures of the North American wilderness. Here, too, is the rather complex personality of Meriwether Lewis and the less complex characters of the men who accompanied him. Of these Mr. Daugherty quotes what Abraham Lincoln said about another group of Americans: "God must have loved them or He would not have made so many!"

In the America of today this record, as James Daugherty presents it, is like a clean wind sweeping away a thick fog. Here the very spirit of America speaks — stubborn, of reckless courage, daring and persistent, never for one instant losing sight of its objective, lightened always with a robust humor. On a quieter note the scene where President Jefferson reads the letter from Lewis in which he announces the successful end of the quest is curiously moving. As for the illustrations — what can a critic who is struck dumb with admiration of this book say of them? They are printed in sepia — and they are superb.

If we were to select only one book for the children of America in this year of 1951 — this book would be our choice.

CITY NEIGHBORS: The Story of Jane Addams. By Clara Ingram Judson. Illustrated by Ralph Ray. New York: Charles Scribner's Sons. 130 *pp.* $2.50.

One finishes this attractive looking book with the feeling that it is probably a mistake to try to tell the story of Jane Addams for younger boys and girls. The understanding and tolerance, the strength of mind and will that made her one of America's truly great women are hardly indicated in this pleasant word picture of the child, the young girl, and the woman who became the founder of Hull House. Her vision of America as the great "melting pot" and her courage in beginning on a shoe-string a social experiment that has become a model for the civilized world is not within the comprehension of children. Inevitably, the sentimental note is struck. And sentimentality has no place in the story of Jane Addams. Black-and-white drawings set the period and show how Hull House looked when Miss Addams and her architect, Allen Pond, first saw it.

LONELY CRUSADER: The Life of Florence Nightingale. By Cecil Woodham-Smith. New York: Whittlesey House. 255 *pp.* $3.

This is a special edition for young people of Cecil Woodham-Smith's "Florence Nightingale." It is skilfully cut, and it emphasizes her childhood and her struggle to become a nurse. Despite the family wealth and security Florence was an unhappy child, afraid of meeting strangers, discontented, obstinate, much given to dreaming. The story of her struggle to break away from her family and the routine of society is interesting and dramatic. The Nightingales were an affectionate but turbulent family. Their relations with one another were punctuated by hysteria, unreasonable demands, and exaggerated emotions. From childhood Florence felt a great loyalty and responsibility to her father, mother, and sister. Yet the reader can feel her determination, her ability to continue her work against all odds developing in this struggle for freedom from her parents' domination. Her deep sense of the religious, her frequent illnesses, her feeling of unworthiness, the long hours of secret work, the devotion to statistics, her struggle to give up the man she loved, the final emancipation from her family are all told here. The reader's admiration for this frail girl grows by leaps and bounds as she enters into her chosen work and brings order and efficiency into the Institute for Sick Gentlewomen. It is this same frail woman in the hospital at Scutari, her indomitable spirit, her wholehearted devotion, her attention to detail, her great capacity for work. Here Florence Nightingale emerges as one of the greatest figures of all time. Her work went on. Despite her semi-invalidism we see her training school for nurses, her role as adviser to the health and sanitary administration of the British Army, her program for the workhouses — almost more than the strength of one woman could accomplish. The author has not minimized the opposition and humiliation that Florence Nightingale suffered despite the adoration of the troops and the people of Britain. Wise use of detail and incident, careful character development, excerpts from letters and reports, good descriptions of life in the middle of the nineteenth century make this an outstanding biography.

—MARIAN RAYBURN BROWN.

MARY McLEOD BETHUNE. By Catherine Owens Peare. New York: Vanguard Press. 213 *pp.* $2.75.

One of the great values of biography is its power to stimulate younger readers. Identification with a great personality, an unselfish crusader for justice or freedom or social improvement can mean much to young people, especially to those who have lacked security in their own lives. Thus it becomes so very important that our young people are supplied with interesting and accurate analyses of people who can command their respect and admiration.

Miss Peare, author of excellent biographies of Mahatma Gandhi and Albert Einstein, has again met the above requirements in this thrilling story of one of our great contemporary Americans. Mary McLeod Bethune, one of seventeen children born

—From "Of Courage Undaunted."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MORROW JUNIOR BOOKS

AGES 12 UP

Cortes of Mexico

by RONALD SYME

Swift of pace and rich in authentic detail, this magnificently illustrated biography tells the whole tremendous adventure that was the life of Hernando Cortes, conqueror of Mexico. Illustrated by William Stobbs. "Vivid, colorful." — *Christian Science Monitor.* $2.50

A Girl Called Hank

by AMELIA ELIZABETH WALDEN

A girl who thought she liked basketball better than either beaux or clothes discovers in this warm and understanding story that it is also fun to be feminine. "A wholesome, interesting story. Will be popular with high-school girls." — *Library Journal.* $2.50

Ride out the Storm

by MARGARET E. BELL

In this unusual school story, a new girl survives a more difficult hazard than any met in her native Alaska. "Lisbeth makes an appealing young heroine." — *N. Y. Times.* $2.50

Peddler's Girl

by ELIZABETH HOWARD

Life in a roaming peddler's wagon a century ago is the background of this fresh and romantic story of young love. "A beautiful book, beautifully written. Teen-age girls will adore it." — *N. Y. Times.* $2.50

Fullback for Sale

by JACKSON SCHOLZ

A subsidized football player gives up his "athletic scholarship" and runs a lunch wagon in order to get through college and play football without interference. "A convincing, well-rounded tale which an older boy or man might enjoy." — *Junior Reviewers.* $2.50

Wonder Boy

by WILLIAM HEUMAN

A brilliant young pitcher is started toward fame by a former major-leaguer who has to face and conquer a desperate problem of his own. "William Heuman can write — his characters are warm and human and his baseball is superb." — *Library Journal.* $2.50

AGES 10 UP

Patterns in the Sky:

The Story of the Constellations

by W. MAXWELL REED

A famous author-scientist describes the constellations and tells their stories. The illustrations, by D. F. Levett Bradley, are star charts, faced by the appropriate legendary figures. $2.50

The Sea Hunters:

Indians of the Northwest Coast

by SONIA BLEEKER

All the facts about the land and sea activities of these fascinating tribes are told in this book, third in the author's valuable North American Indian series. Illustrated by Althea Karr. $2.00

AGES 10-14

Animal Tools

by GEORGE F. MASON

"Chisels and Knives," "Toilet Articles," "The Fly's Gyroscope" and "Mosquito Surgery" are only a few of the topics presented in this fascinating account of the natural tools which various animals have. Illustrated by the author. $2.00

Snow Cloud

by GERALD RAFTERY

Against the beautiful Vermont countryside, Ken finds adventure with the man-shy white horse he wins for a friend. "Boy and horse come vividly to life against a convincing New England background." — *Saturday Review of Literature.* $2.00

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MORROW JUNIOR BOOKS

AGES 8-12

Washington:
The Nation's First Hero
by JEANETTE EATON

A dramatic action story of Washington's adventures in war and peace. "By one of our outstanding juvenile biographers. Attractive illustrations by Ralph Ray." — *Library Journal.* $2.00

Eddie and Gardenia
by CAROLYN HAYWOOD

This lively, humorous, and yet moving story of Eddie and his goat on a Texas ranch is the best book Miss Haywood has yet written. "One of the dearest, jolliest, most worthwhile books for the 8 to 12's — or the whole family, for that matter — that has ever come our way." — *Christian Science Monitor.* Illustrated by the author. $2.00

Ginnie Joins In
by CATHERINE WOOLLEY

Ginnie's adventurous summer at the lake taught her not only to swim but to grow in confidence and character. Illustrated by Iris Beatty Johnson. "Appealing." — A.L.A. *Booklist.* $2.00

Ellen Tebbits
by BEVERLY CLEARY

In this hilarious story of Ellen and her friends, Mrs. Cleary has done it again — Ellen is every bit as funny as Henry Huggins. Illustrated by Louis Darling. $2.00

Golden Hamsters
by HERBERT S. ZIM

All about these popular pets — their history and behaviour, how to raise and care for them. "One of his most charming books — packed full of all the information children want and need to know. Fine illustrations by Herschel Wartik." — *Library Journal.* $2.00

Play with Vines
by MILLICENT E. SELSAM

As in Mrs. Selsam's two previous books, suggested experiments in botany are added to useful and entertaining facts. Describes how some vines twine around supports, others climb by tendrils or leaves, others weave in and out. Illustrated by Fred F. Scherer. $2.00

AGES 6-10

Thunder Wings:
The Story of a Ruffed Grouse
by OLIVE L. EARLE

Accurate, realistic story of a ruffed grouse from birth to maturity. Beautiful illustrations by the author on almost every page. $2.00

Bells for a Chinese Donkey
by ELEANOR FRANCES LATTIMORE

The enchanting story of a little Chinese girl and her donkey by the seashore. "Combines action with detail and atmosphere. Charming pictures (by the author)." — *N. Y. Herald Tribune.* $2.00

Stripe:
The Story of a Chipmunk
by ROBERT M. McCLUNG

A year in the life of a chipmunk in delightful text and stunning pictures by the author, many of them in color. $2.00

AGES 4-8

Tim and the Tool Chest
by JERROLD BEIM

Tim, who likes to build things, learns how to use and take care of his father's tools before he is given a set of his own. Illustrated by Tracy Sugarman. "Well written . . . attractively designed . . . with big type and lifelike pictures." — *N. Y. Times.* $2.00

Waggles and the Dog Catcher
by MARION BELDEN COOK

A little white dog escapes the dog catcher through a series of events that change his color scheme. Illustrations by Louis Darling "will strongly appeal to the sense of humor of both little children and grown-ups." — *Saturday Review of Literature.* $2.00

Your bookseller has these books. For a free descriptive catalog, write to
WILLIAM MORROW & COMPANY, INC., 425 FOURTH AVENUE, NEW YORK 16

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of slave parents, has risen from a barefoot cotton picker to a consultant at the San Francisco Conference which created the United Nations. She has been the friend and confidante of Presidents and their advisers. Her college for Negroes, started with one dollar and a half in money and faith in God, has become the Bethune-Cookman College valued at over a million dollars with nearly a thousand students.

This is a tremendous story that Miss Peare has told, a story of faith in America and in the eventual triumph of the faith of Thomas Jefferson. It is a story of sensational victory over staggering obstacles. It is a story to warm one's heart and relight the flame of optimism. Americans of all ages should read it.

—Ralph Adams Brown.

LA SALLE AND THE GRAND ENTERPRISE. By Jeannette Covert Nolan. New York: Julian Messner. 178 *pp.* $2.75.

There is no more romantic name in the pages of American history than that of René Robert Cavelier, Sieur de La Salle. His imagination fired by reports of the travels of Joliet and Marquette, La Salle dreamed of the colonization of the interior of North America and of an Eastern push that would conquer or dislodge the English. Then, he thought, all North America might become a province of France. His explorations were begun in 1674. In 1682, after several failures and unbelievable hardships, he reached the mouth of the Mississippi. Two years later the gallant Frenchman was dead.

Jeannette Nolan is one of the more prolific writers of books for young people. This, as her other biographies, is based on some familiarity with historical sources. It is interesting in style, with swift action and colorful description. As in her earlier books, however, she has not hesitated to invent conversation and interpret events and personalities with the freedom of a novelist. This is, in short, readable historical fiction that is centered around historical characters.

—R. A. B.

AMERICA'S ROBERT E. LEE. By Henry Steele Commager. Illustrated by Lynd Ward. Boston: Houghton Mifflin Co. 112 *pp.* $3.

To millions of Americans Robert E. Lee was one of our greatest men. His name is touched with hero-magic to Northerners as well as to Southerners. Here in strong, bold prose and delightfully detailed descriptions are the major events of his life — his family heritage, his boyhood, the years at West Point and in the Army, the Mexican War and frontier duty, his courtship and marriage, and, finally, the tragic war that placed his name among the great.

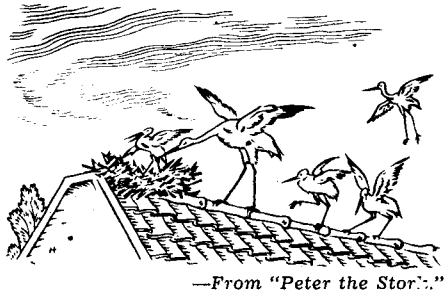
Professor Commager, distinguished historian, demonstrates here his ability to write for young people. Critics may feel that this book does not have the verve of Esther Forbes's "America's Paul Revere," with which it will inevitably be compared. Yet few will deny that it is an outstanding biography that few young people will be able to resist. The illustrations, in color and black and white, half page, full page, and double page, are superb. Mr. Ward has caught the spirit as well as the substance of events and of the people. —R. A. B.

THE RINGLINGS: WIZARDS OF THE CIRCUS. By Alvin F. Harlow. New York: Julian Messner. 181 *pp.* $2.75.

This story of the Ringling Brothers begins around 1870 in a little town in Iowa. It is the story of seven brothers who believed that a circus, or as it was first called "A Carnaval of Fun," was what the American public wanted and would pay for. It is a varied and interesting story because the ups and downs of the brothers were many, and they accomplished extraordinary things in their efforts to get the best and most exciting acts before their audience. The story ends when the last of the seven brothers is dead and their nephew, John Ringling North, is president of the huge organization that appears every year at Madison Square Garden, preceded by its press agent. This is a book that belongs on the shelf next to the story of P. T. Barnum and "the greatest show on earth."

ENTER DAVID GARRICK. By Anna Bird Stewart. Illustrated by Ernest H. Shepard. Philadelphia: J. B. Lippincott Co. 278 *pp.* $3.

This biography of the eighteenth-century's greatest actor is a delight to read. David Garrick was the son of an army captain. His grandfather, a French Protestant, had come to England to escape the persecution meted out to the Huguenots.



—*From "Peter the Stork."*

Miss Stewart makes the eighteenth century as familiar and as real as the reader's own world. One understands the romance and the hardships of the strolling players and the difficulty of bringing up seven children on the half pay of a captain. Davy's parents were pleased when an uncle offered to take him into the wine business in Lisbon, Portugal. The boy's high spirits, his gifts for imitations and mimicking made him ill suited for commercial life. He soon returned to England. In 1937 Davy and his friend and former teacher Samuel Johnson set out for London, where the boy was to stay a few days before settling down to study law in Rochester. He quickly fell in love with the theatre. Upon his father's death he returned to London, ostensibly to carry on a business in wine. Soon, however, he was writing and acting for the London stage. His success was immediate and great. His acting developed a new style, curtailed the "unnatural chanting of the lines, that senseless waving of the arms." Soon he was not only the foremost actor in England but a great manager as well.

The story of Garrick's friendship with Samuel Johnson, Henry Fielding, James Boswell, William Pitt, Sir Joshua Reynolds, and Edumnd Burke makes exciting reading. His great enthusiasm for Shakespeare and the founding of the Shakespeare Jubilee, his devotion to his wife, Eva Marie, his kindness to others make David Garrick a man to be long remembered. There are fascinating details such as Garrick's banding the actors together to compel Fleetwood to meet their terms and pay their salaries, his refusal to let the audience sit on the stage, and his relationship with Johnson. The illustrations are memorable. —M. R. B.

THE PUNDIT AND THE PLAYER: Dr. Johnson and Mr. Garrick. By Charles Norman. New York: David McKay Co. 148 *pp.* $2.75.

In this biography Mr. Norman, who is the author of "The Playmaker of Avon," draws a fascinating picture of eighteenth-century London, bringing into the story of Samuel Johnson and David Garrick the outstanding people of their day: Goldsmith, Joshua Reynolds, James Boswell, George II, George III, and the prominent actors and actresses. As he did in the biography of Shakespeare he uses effectively many direct quotations. Of the two Dr. Johnson emerges as by far the greater man, perhaps because Mr. Norman had "the greatest biography

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in the English language" to draw upon.

Of great value as it might be used in a course on eighteenth-century literature, this is too readable, too absorbing to be left entirely to a classroom. It is an attractive looking book with black-and-white drawings that give a good picture of the period. We have an idea that young people will find it for themselves, and will thoroughly enjoy it.

CALIFORNIA MISSION DAYS. By Helen Bauer. New York: Doubleday & Co. 126 *pp.* $2.50.

Beautiful lithographs of the California missions as they are today and photographs of old prints that show their original construction give this book great value. It begins with the landing of the first Spanish explorers on the coast of California, and goes on to the great story of Father Junípero Serra and the founding of the twenty missions, taking them in chronological order. The photograph of Father Serra in the garden of the San Fernando Mission is, perhaps, the finest of them all.

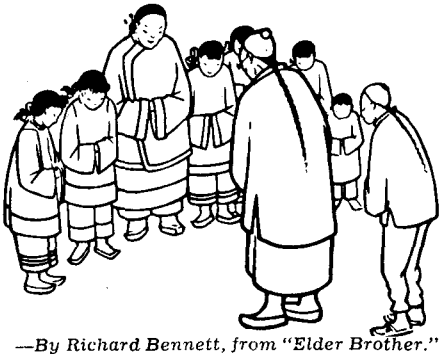
THE VIKINGS. By Elizabeth Janeway. Illustrated by Henry C. Pitz. New York: Random House. 175 *pp.* $1.50.

THE EXPLORATIONS OF PERE MARQUETTE. By Jim Kjelgaard. Illustrated by Stephen J. Voorhies. The same. 179 *pp.* $1.50.

PREHISTORIC AMERICA. By Anne Terry White. Illustrated by Alden Watson. The same. 178 *pp.* $1.50.

The publication of these three brings the series of Landmark Books to twenty volumes. Each tries to recreate some portion of our nation's history. The subjects range from the beginning of time, in so far as it can be determined, to the Age of Aviation. Some deal with men, others with epochs, and the whole form a comprehensive introduction to American achievement. The illustrations are good, the format excellent, and the price is a pleasant surprise.

"The Vikings" is the grand old story of Eric the Red and his son Leif the Lucky. Except for a few incidents, it wisely stays close to the Norse sagas, for the truth as they told it had plenty of color without being touched up by invention. Eric the outlaw stands out as the hero he was when he steered his ship into the unknown in search for freedom. He never got farther than Greenland, where he settled, but Leif, the true sea-rover,



—*By Richard Bennett, from "Elder Brother."*

could not rest there. His friend Bjarni — blown off his course by a gale — had sighted, but not landed on, a vast land in the West where there were forests and wild meadows such as no Norseman had seen before. To explore these shores became Leif's dream. How he realized it is one of the finest true stories in our history — one that should be known to every reader young or old.

Switching to a different kind of adventure — Jim Kjelgaard tells of "The Explorations of Pere Marquette." In their zeal to convert the Indians the Jesuits shed a temporal light on vast sections of northern and western America by which European statesmen were able to see the possibilities of conquest. Father Marquette, man of peace though he was, opened the gate through which the armies of England, France, and, later, the United States marched into the empire of the Great Lakes and the Mississippi valley. Marquette spent only nine years at this task, and much of that time was given to work among the Indians; but in that short span he and his friend Louis Joliet established the approximate extent of the Great Lakes, showed that the Mississippi emptied into the Gulf of Mexico, and proved that North America was not a narrow strip of land somewhere between Europe and the Orient.

After making good use of so much American history the publishers had a happy thought when they asked Mrs. White to write "Prehistoric America." And prehistoric it is, skipping blithely back two thousand million years! Yet so skilfully is it told that this figure does not seem unreasonable. That is, if you accept the guesses by which scientists hold together their long chain of facts. It is all here — what scholars say about the formation of the earth and the evolution of all things that have lived upon it — plants, fish, birds, mammals, man. Lost inland seas, vanished mountain ranges, the Ice Age are recalled with astonishing clarity.

A children's book? Then this reviewer is in his second childhood, for he is keeping it to read again.

—MERRITT P. ALLEN.

Picture Books

LOST IN THE ZOO. By Berta and Elmer Hader. New York: The Macmillan Co. No paging. $2.50.

HERE is one of the best of the Hader books for younger boys and girls. It tells an amusing tale about a little boy who got lost in the zoo and finally found himself through his own reflection in the lake. It gives the Haders a chance to present many drawings of the zoo animals in full color. The zoo is in New York, and children will thoroughly enjoy the pictures of the New York police force hastening to search for John William Henry, the people wandering around feeding the pigeons, eating under the bright umbrellas, and streaming down Fifth Avenue to help in the search. We predict that this will be a very popular picture book.

OUR FRIENDLY FRIENDS. By Louis Slobodkin. New York: The Vanguard Press. No paging. $2.

This is a companion volume to Louis Slobodkin's "The Friendly Animals." Like the other, it is a large picture book printed in soft gray and blue with touches of red. It tells of two children, a boy and a girl, and their friendship for the birds and animals, for a turtle and a fish and a very attractive little garter snake. It shows how the dogs and the horse, the chickens and the lamb wake in the morning, greet the children, and share their tea party under the trees. It shows, too, how the turtle and the butterfly, the fish and the little snake take part in it all—harmless and friendly. The text is in verse. The animals, especially the two dogs, have the charm and humor that Louis Slobodkin always brings to his drawings for little children. The night scene, when the children and their friends have all gone to bed and to sleep, is particularly effective. It is a charming picture book.

SKIPPER JOHN'S COOK. By Marcia Brown. New York: Charles Scribner's Sons. No paging. $2.

Si and his dog, George, lived in Provincetown. George's favorite dinner was fish, which Si fried for him. Then Skipper John—whose crew was very tired of eating baked beans—advertised for a ship's cook. Si applied, got the job, and fried fish and potatoes for the crew all through the voyage. When they got back to Provincetown Skipper John paid Si off and

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TO CHARM A CHILD CHOOSE VIKING JUNIOR BOOKS

PICTURE BOOKS

BEAR PARTY
Story and Pictures by William Pène du Bois

Bear Party has everything!—music and dancing, real live teddy bears, beautiful costumes in the richest colors imaginable. Gay and lighthearted. *Ages 3-6* *$2.00*

CHUGGY AND THE BLUE CABOOSE
Story and Pictures by Lydia and Don Freeman

Full-color pictures. "An old-fashioned engine, a blue circus caboose, and a snowbound streamliner—all coupled together for a gay train tale."—VIRGINIA KIRKUS *Ages 4-7* *$2.50*

SKIT AND SKAT
Story and pictures by Morgan Dennis

"Skit the cocker and Skat the Angora are the liveliest, bounciest pair. Real action, personality and humor. A true picture book for young children."—*Rochester Democrat* *Ages 3-6* *$1.50*

FLIP AND THE MORNING
Story and Pictures by Wesley Dennis

Early morning on a farm and a young colt who goes exploring. "Delightful story. Full-page sketches, wonderfully expressive, and a simply worded text."—VIRGINIA KIRKUS *Ages 3-6* *$2.00*

GYPSY
Story and Pictures by Kate Seredy

"Life story of a cat. The superb pictures will make artists and cat lovers purr."—*Fort Worth Press* *Ages 5-10* *$3.00*

MR. T. W. ANTHONY WOO
Story and Pictures by Marie Hall Ets

A cat, a dog, and a mouse who lived with a wonderful old cobbler. Full of the repetitions small children love. "Has the heartiness and coziness of a folk tale."—*N. Y. Times* *Ages 4-8* *$2.00*

FEDERICO THE FLYING SQUIRREL
Story and Pictures by Tony Palazzo

"A handsome young flying squirrel helps a kitten down from a tree top. Large, effective drawings in black and warm red-brown."—*Saturday Review of Literature* *Ages 4-7* *$2.50*

STORIES WITH PICTURES

YALLER-EYE
By Thelma Harrington Bell
Illustrated by Corydon Bell

A boy and his cat on a mountain farm in North Carolina and how the boy saves his beloved Yaller-Eye from being sent away. An easy reading story full of the simple neighborliness of the mountain people. Beautiful pictures of the countryside. *Ages 7-10* *$2.00*

THE MOUSEWIFE
By Rumer Godden • Illustrated by William Pène du Bois

The rare friendship of a mouse and a dove. "Beautifully written little fable; to be read aloud, and for a special ageless audience."—*New York Herald Tribune* *Ages 6-9* *$2.00*

THE LIGHT AT TERN ROCK
By Julia L. Sauer
Illustrated by Georges Schreiber

A boy spends a thrilling Christmas vacation in a remote lighthouse. Striking illustrations. *Ages 7-10* *$2.50*

NILS, THE ISLAND BOY
Written and Illustrated by Hedvig Collin

Everyday fun of a Danish boy—boating, riding, playing Indian and circus, celebrating the king's birthday. At the end, there's an exciting voyage to America. *Ages 6-10* *$2.00*

THIS IS THE WAY
Prayers and Precepts from World Religions
Selected by Jessie Orton Jones
Illustrated by Elizabeth Orton Jones

Children of every land gather joyfully in worship. The vision of love and peace which is the foundation of all religions is beautifully expressed in words and pictures. *Ages 6-12* *$3.00*

THE ROUND MEADOW
By John Oldrin
Illustrated by Kurt Wiese

A playful, wild deer brought up by farm children. Charming drawings. "An unusual, factually true story, humanly and lovingly told."—*Bridgeport Post* *Ages 6-10* *$2.50*

THE SQUIRREL THAT REMEMBERED
Written and Illustrated by Dana Saintsbury

An English squirrel in a New York Park. Grandma Nutcracker had voyaged from London hidden in a doll's trunk! "Precise and imaginative illustrations."—*New York Times* *Ages 6-10* *$2.00*

SUMMERFIELD FARM
By Mary Martin Black • Illustrated by Wesley Dennis

Children and animals on a big farm in Warrenton, Virginia. "True stories, recounted with warmth and affection. A comfortable book, just right for reading aloud. The illustrations add much."—*ALA Booklist* *Ages 7-11* *$2.50*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GOOD STORY BOOKS

FINDERS KEEPERS

By Myra Reed Richardson • Illustrated by Don Freeman

Three boys, three bears, and a St. Bernard share a hilarious camping trip in the mountains. Excellent characterization and a realistic picture of life in a country town. *Ages 9-12* *$2.50*

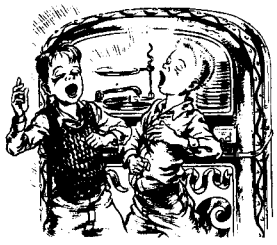
GINNY AND CUSTARD

By Frances Clarke Sayers • Illustrated by Eileen Evans

Ginny and her parents, a family anyone would enjoy knowing, spend a year in California: a wonderful year of exploring, making friends, best of all being adopted by a custard-colored kitten. *Ages 8-11* *$2.00*

CENTERBURG TALES

Written and Illustrated by Robert McCloskey



Hilarious dilemmas in Homer Price's town. "The American comic genius at its top form."—*Horn Book* *Ages 8-12* *$2.50*

THE STORY OF SERAPINA

By Anne H. White • Illustrated by Tony Palazzo

An amazing cat who acts as a baby sitter, kitchen maid, and ball-player! "Don't miss *Serapina!* Her story is fresh and original. Pictures exactly right."—*Horn Book* *Ages 8-12* *$2.50*

POLLY ROUGHHOUSE

By Helen Garrett • Illustrated by Myron S. Hall

Warmhearted, high-spirited Polly Roughhouse loves to sing and bounce balls and collect pets, and she is always in and out of trouble. Easy reading. Many drawings. *Ages 8-11* *$2.00*

LITTLE VIC

By Doris Gates
Illustrated by Kate Seredy

A jockey's devotion to his horse. "Pony" Rivers follows Little Vic from Kentucky to California, and finally his faith brings Little Vic to victory and fame. *Ages 9-13* *$2.50*

THE MARBLE FOUNTAIN

Written and Illustrated by Valenti Angelo

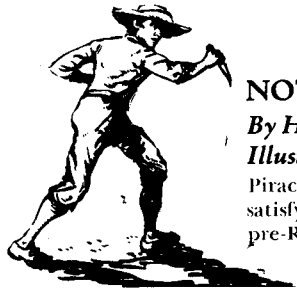
"Out of the devastation war brought to Italy comes this beautiful and moving story of a Tuscan village's rebirth of spirit . . . told through the eyes of two brothers."—*Chicago Tribune*
Ages 9-12 *$2.50*

FOR TEENAGERS

WEATHERCRAFT

By Athelstan F. Spilhaus
Photographs and Weather Maps

How to assemble and operate a home weather station. Easy directions. Most of the equipment can be made from odds and ends right around the house. *$2.00*



NOT WITHOUT DANGER

By Herbert Best
Illustrated by Erick Berry

Piracy at sea and villainy on land! A long, satisfying, boys' historical novel, laid in pre-Revolutionary Jamaica. *$2.50*

OF COURAGE UNDAUNTED

Written and Illustrated by James Daugherty

The Lewis and Clark expedition: a stirring account of the 3555-mile trek through unexplored wilderness. "He has a ripe, vigorous appreciation of America's pioneer past. Singing prose and superb pictures."—VIRGINIA KIRKUS *$3.50*

CONSTRUCTION AHEAD

Written and Illustrated by Henry Billings

A modern highway and how it grew—from Indian trail to concrete road. Handsome lithographs and fascinating descriptions of new construction methods—also of past roadmaking in America. *$3.00*

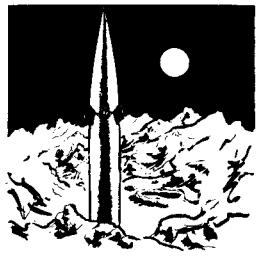
AMERICANS BEFORE COLUMBUS

By Elizabeth Chesley Baity
Illustrated by C. B. Falls • Also Photographs

Prize Winner, N.Y. Herald Tribune Children's Spring Book Festival. Impressive panorama of Indian migrations and cultures on both American continents before the time of Columbus. *$4.00*

MOON AHEAD

By Leslie Greener
Illus. by William Pène du Bois



Two boys act as radio operators on the first rocket ship to the moon! Thrilling science fiction based on latest findings. *$2.50*

A BRIDLE FOR PEGASUS

By Katherine B. Shippen • Illustrated by C. B. Falls

A history of flying and of the men whose vision made flight possible. "A thrilling picture of the gradual realization of a centuries-old dream come true."—VIRGINIA KIRKUS *$3.50*

Send for free illustrated catalogue of all Junior Books

THE VIKING PRESS

18 East 48th Street New York 17

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

gave George a string of fish—which Si—probably the youngest ship's cook in marine history—fried for him.

Marcia Brown's drawings of Si and George, of Skipper John and the crew are so robust and so funny that small boys are going to love them. Her humor lies, too, behind every word of the story. The wharf at Provincetown, the boat in a rough sea, the galley where Si reigned as cook, the deck where the fish were cleaned and packed, the drawing of Si's mother making him a red flannel shirt—all these have such reality that you can smell the fish cooking and feel the motion of the boat. This book will strengthen the rapidly growing reputation of the young author and artist.

LITTLE LEO. By Leo Politi. New York: Charles Scribner's Sons. No paging. $2.

In this new picture book Leo Politi tells a true story of his own childhood. We see him first in California, where his father bought for him a new Indian suit. Then the whole family go to visit the grandparents in Italy, and Leo wears the Indian suit all along the way. In San Mateo all the little Italian boys envy Leo his Indian costume, so he teaches the mothers to make them for everyone—complete with dyed chicken feathers.

All this gives Leo Politi a wonderful background for his drawings. There is the double-page spread of the home in California; there is one of New York as the family passes through on their way to Italy; loveliest of all is the one of the little Italian village of San Mateo. Here the details are fascinating. There is dramatic contrast between the typical Italian village with its narrow, cobbled streets and stone houses and the procession of small boys in American Indian suits, led by little Leo.

The joyous, childlike atmosphere in this picture book should do a great deal to make American and Italian boys and girls feel mutually friendly.

THE BLUE-EYED PUSSY. Story and Pictures by Egon Matheisen. New York: Doubleday & Co. 111 pp. $2.

The Danish artist who made this unusual book calls it a "novel." It is in seven chapters. The heroine is a blue-eyed Siamese cat who set out alone in search of the Land of Many Mice. She got very hungry and very tired, but she was a cat of a cheerful disposition so she went on and on. Then she met five yellow-eyed cats who taunted her because she had blue eyes. Attacked by a dog, they retired to a tree where they sat and sat. But the blue-eyed cat leaped on the dog's back and traveled up hill and down dale until she reached the meadow which was the Land of Many Mice. After she had grown fat and sleek she was kind enough to go back and conduct the yellow-eyed pussies to the meadow, where they all lived happily ever after. The drawings, original and amusing, are printed in color.

THE HORSE WHO HAD HIS PICTURE IN THE PAPER. By Phyllis McGinley. Pictures by Helen Stone. Philadelphia: J. B. Lippincott Co. 48 pp. $2.

All of us who know — and love — Joey, "The Horse Who Lived Upstairs," are delighted to find that this is another book about him. He is just as funny and just as lovable as he was in the first book. Joey still pulls Mr. Pulaski's vegetable wagon, and he still lives upstairs with the big Percheron who has the next stall. A haughty, "up-stage" police horse comes to live there, boasting in an annoying manner about his adventures and about the many times that he has had his picture in the paper. Joey longs to get this desirable publicity, not so much for his own sake but because it might help Mr. Pulaski, who has to buy his six children new shoes. Joey tries in various ways to attract the attention of the camera men—but fails. Then one day he and Mr. Pulaski cross the George Washington Bridge on an expedition to buy some fresh vegetables, and find themselves greeted by a large reception committee. It includes a group of newspaper photographers and reporters, and is led by an official gentleman with a red carnation in his button-hole. Mr. Pulaski's cart was the millionth vehicle to cross the Bridge! Joey had not one but several pictures in the paper. Mr. Pulaski was given $50 to buy the children's shoes.

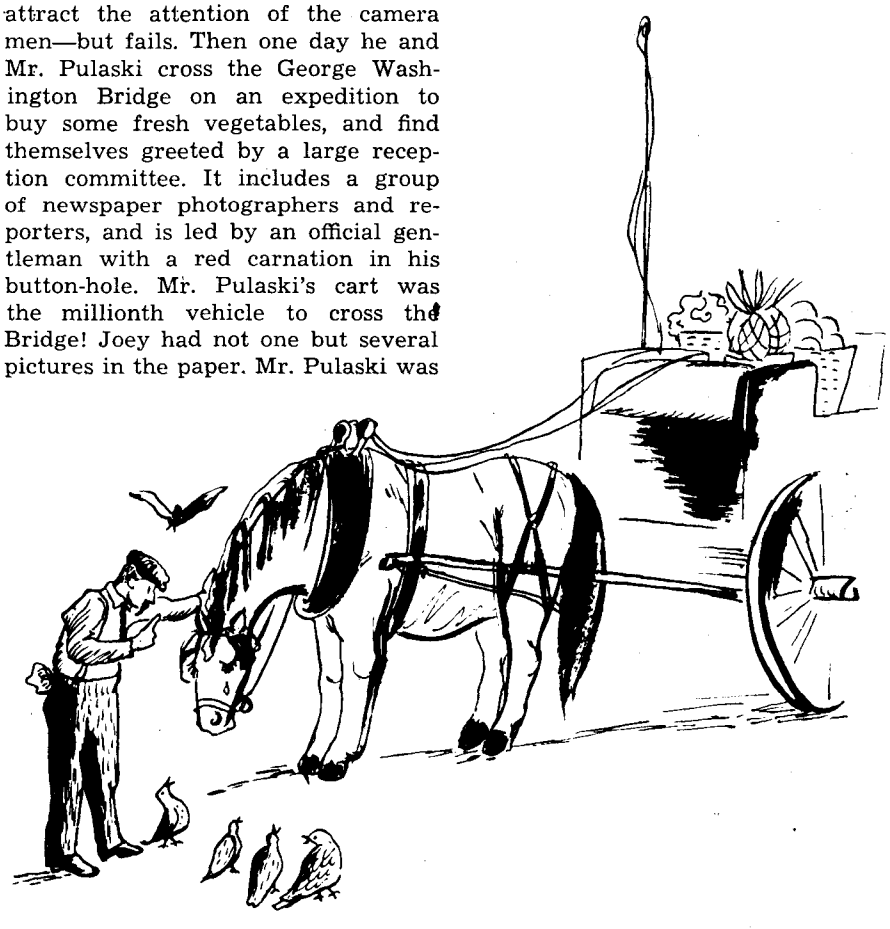
It is impossible to resist this picture book. Everyone might just as well make up his mind to buy it at once and save it for the Christmas tree.

THE APPLE THAT JACK ATE. Words by William R. Scott. Paintings by Charles G. Shaw. New York: William R. Scott. No paging. $1.50.

In telling the story of the apple that Jack ate Mr. Scott follows the sequence of "The House That Jack Built." The type is large and clear, the paintings full of delightful details and reproduced in full color. The market where the apple was bought deserves long study for its array of fruit and vegetables, its kindly grocer weighing the apples, its cat, and its two small boys. The orchard in sun and rain is lovely in design. Gray end-papers with a spray of apple blossoms outlined in black and white complete a very attractive picture book.

YOU AMONG THE STARS. By Herman and Nina Schneider. Illustrated by Symeon Shimin. New York: William R. Scott. No paging. $2.25.

The text of this unusual picture book is addressed directly to the children. It takes them from their home, their street address, to the sky and the



—By Helen Stone, from "The Horse Who Had His Picture in the Paper."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A feast of books for boys and girls of all ages — by famous authors and celebrated artists

SHOP HERE FOR CHRISTMAS GIFTS

Drawing by MARGUERITE De ANGELI for her book Just Like David

For picture-book ages

HERE are beautifully illustrated books for the younger ages—done by such well-loved writers and artists as Charlotte Steiner, Lavinia Davis and Robert Bright.

Me and The Bears

By ROBERT BRIGHT. An irresistible and amusing story of a little girl and her special kind of friendship with the little bears from the zoo, by the author-artist of GEORGIE.
Ages 2-5 $1.25

Sophie and Her Puppies

By DOROTHY STERLING. Illustrated with photographs by *Myron Ehrenberg*. Beautiful photographs and simple text tell the story of Sophie, the dachshund, and her first puppies.
Ages 3-6 $2.50

Summer is Fun

By LAVINIA R. DAVIS. Pictures by *Hildegard Woodward*. Twin brothers visiting their grandmother discover an old Indian Trace and add a novel climax to a birthday party. A colorful outdoor picture book by the creators of ROGER AND THE FOX. Ages 3-6 $2.50

Giddy-ap, Giddy-ap!

By CHARLOTTE STEINER. Giddy-ap Dickie, a dauntless small boy with a hobby horse and a determination to be a hero has an eventful career in this gay picture book by the author of the KIKI books. Ages 2-5 $1.25

The Blue-Eyed Pussy

By EGON MATHIESEN. With diverting originality, a noted Danish artist pictures the amusing trek of a Siamese cat in search of the Land of Many Mice. For cat lovers of any age. All ages $2.00

For in-between ages

RANGING in interest to children up to fourteen, here is a treasure-house of books by such distinguished authors and artists as Newbery Medal winning Marguerite de Angeli, and Caldecott Medal winners, the d'Aulaires

Just Like David

By MARGUERITE DE ANGELI. Jeffrey and David drive from Pennsylvania to Ohio to a new home, and Jeffrey achieves his ambition to be just like his older brother. An endearing, realistic, easy-to-read story-picture book by the author of the Newbery Medal winner, THE DOOR IN THE WALL. Up to 9 $2.50

Sandy's Spurs

By LAVINIA R. DAVIS. Illustrated by *Grace Paull*. Sandy and the three Trowbridges make a super-duper colossal summer out of horses, a 4-H Fair, bird spotting, and an absorbing pursuit of a vanished treasure on an old Virginia estate. Up to 12 $2.50

California Mission Days

By HELEN BAUER. Many photographs and simple text tell the story of the work and development of the California missions. Ages 8-12 $2.50

Leif the Lucky

By INGRI & EDGAR PARIN D'AULAIRE. A new edition of an outstanding picture book-biography of Leif, who first discovered America, lithographed in four colors by the authors of the Caldecott Medal winner, ABRAHAM LINCOLN.
Up to 9 $2.50

The Mystery of the Polly Harris

By MARY TREADGOLD. Illustrated by *Pat Marriott*. Tides Reach, a backwater of London, turned out to be unexpectedly exciting for Caroline and Mick Templeton involving them in a series of plots and counterplots. A new story by the author of LEFT TILL CALLED FOR. Ages 8-12 $2.50

Rocks and Their Stories

By CARROLL LANE FENTON and MILDRED ADAMS FENTON. An introduction to rocks of every kind and every size for rock collectors and would-be rock collectors from coast to coast. Fifty pages of photographs will make identification easy. By the authors of THE LAND WE LIVE ON. Ages 8-12 $2.50

Elder Brother

By EVELYN SIBLEY LAMPMAN. Illustrated by *Richard Bennett*. Molly Chan and her newly adopted Elder Brother from China in an unusual story of Chinese-American family life in Portland, Oregon in the early 1900's, by the author of TREASURE MOUNTAIN and THE BOUNCES OF CYNTHIANN. Up to 12 $2.50

The Quarry Adventure

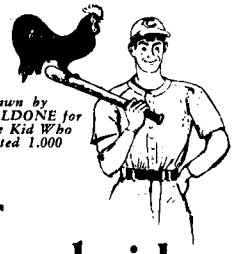
By LEE KINGMAN. Illustrated by *Barbara Cooney*. Lauri Sironen and his gregarious Finnish family befriend a summer visitor to Cape Ann and solve the mystery of the Quarry accident. By the author of THE BEST CHRISTMAS. Up to 12 $2.50

Hill Ranch

By RUTHERFORD MONTGOMERY. Illustrated by *Barbara Cooney*. Two teen agers with the dubious assistance of a stumped-tail cat with personality set out to prove that their beloved hillside ranch can pay its way—and do—in an eventful and animal-filled story by the author of KILDEE HOUSE. Ages 11-14 $2.50

Tansy for Short

By RUTH LANGLAND HOLBERG. Illustrated by *John Moment*. Tansy Lee, youngest daughter of a Norwegian-American family in the 1860's, rebels against old world traditions and convinces her newspaper editor father that she is ready for public school. By the author of ROWENA CAREY. Up to 12 $2.50



Drawn by GALDONE for The Kid Who Batted 1.000

For older boys and girls

THE high-school age boys and girls will find stories of sports, adventures and romance among these new titles by favorite authors.

The Kid Who Batted 1.000

By BOB ALLISON and FRANK ERNEST HILL. He could hit any ball thrown—the boy they called the Foul Ball King—and he and his pet rooster upset Major League Baseball in one of the most hilarious sport stories for fans of any age. All ages $2.50

Luck of the Irish

By RUTH ADAMS KNIGHT. Plunged into running a Connecticut farm and a boarding-kennel, in addition to training Lady, his pedigreed Irish setter, Steve Sullivan finds that "the luck of the Irish" helps him and Lady prove their mettle in the Venezuelan jungle. By the author of BRAVE COMPANIONS. High school $2.50

The Wabash Knows the Secret

By ELISABETH HAMILTON FRIERMOOD. Illustrated by *Grace Paull*. Henrietta finds mystery and romance in this warm story of life on the Wabash in the 1880's.
High school $2.50

Aircraft U.S.A.

By HARRIET E. HUNTINGTON. In 48 pages of spectacular photographs and informative text, air-minded Americans of all ages are brought up to date on their country's newest designs in aircraft of all kinds.
All ages $2.50

Open Season

By JAMES L. SUMMERS. Teen-agers and their "Big Moments"—date-wise and otherwise—in an unusual collection of short stories by a popular magazine writer.
High school $2.00

DOUBLEDAY Jr. BOOKS

Garden City, New York

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

universe. The striking drawings, printed in dark blue and gold, show them the earth seen as a planet in space, the moon in its various stages and the stars. It is really an elementary astronomy that will appeal to little children.

THE BUNDLE BOOK: Story by Ruth Krauss. Pictures by Helen Stone. New York: Harper & Bros. No paging. $1.75.

This is a story for very little children of a mother and child who played the "bundle" game together. Helen Stone's drawings are beautifully printed in black and white with a wash of very pale pink and green. They show the mother asking a series of questions of the bundle until in the end a small head appears and the bundle turns out to be her child. The idea is so well carried out in the pictures that the children will hardly need the text.

FUJIO. Story and Lithographs by Raymond Creekmore. New York: The Macmillan Co. No paging. $2.

Beautiful lithographs illustrate this story of a little Japanese boy whose father was a guide to the summit of Japan's famous mountain Fujiyama. Soon after Fujio's tenth birthday his father took him on the long ascent to the top of the mountain, giving him the staff that was a symbol of his future as a guide.

TIM AND CHARLOTTE. By Edward Ardizzone. New York: Oxford University Press. No paging. $2.50.

The Little Tim in this chronicle has grown to be a bigger Tim. He helps to rescue a little girl who has been washed ashore in a life belt. Charlotte is cared for by Tim and his family until her wealthy aunt arrives to take her away. But she has been very happy with Tim. Separated from him she pines away. The doctor says that she must have sea air, so back she comes and settles down happily as a member of Tim's family.

ALL FALLING DOWN. Words by Gene Zion. Pictures by Margaret Bloy Graham. New York: Harper & Bros. No paging. $1.75.

This is a book for very little children, printed in soft, pastel colors. It tells in quiet words about the things that "fall down": the rain, the snow, the autumn leaves, water in the fountain, shadows at evening. In each picture there are many tiny figures that little children will find and identify.

—By Louis Slobodkin, from "Gertie the Horse."

Stories for Younger Boys & Girls

THE MARBLE FOUNTAIN. Written and illustrated by Valenti Angelo. New York: The Viking Press. 223 *pp.* $2.50.

THIS STORY, set in a little Tuscan town on the lower slopes of the high Apennines, is a moving record of postwar Italy and its people. The two brothers Andrea and Piccolo have lost both their parents and are on their way to live with an uncle and aunt in Rosa. With them is their donkey, Cecco. They find the village of Rosa, where the people live in caves and in rough shelters built under the arches of an ancient bridge. With the coming of the boys several things happen that bring new hope and energy to the people. Announcement is made of the European Recovery Program. Piccolo finds the statue of St. Francis that was buried in the sixteenth century when another enemy threatened Rosa and has been brought nearer the surface by a modern enemy bomb. The white dove that had followed the boys on their journey and then deserted them returns to Rosa, weds a gray dove, and produces a family. All through these incidents that seem to promise a happier future there runs the characteristic gaiety and tolerance of the Tuscan people. The food that Aunt Tina cooks for her husband and the two boys makes this reviewer's mouth water! The line drawings that are the chapter headings are a guide to the beauty and honesty of the story. It is a deeply felt record of war and the aftermath of war.

GERTIE, THE HORSE THAT THOUGHT AND THOUGHT. By Margarite Glendenning. Illustrated by Louis Slobodkin. New York: Whittlesey House. 96 *pp.* $2.25.

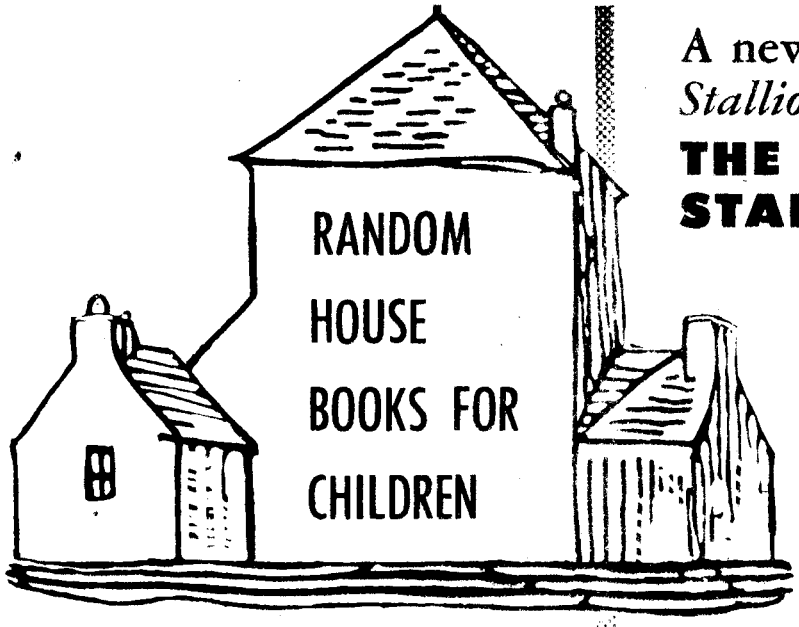
This is a character study of a horse that is funny all through and in spots rather exciting. Gertie was a farm horse, nine years old, and considered stupid because she was so busy thinking that she failed to do the things expected of her. Life at the farm was very boring to Gertie. One summer she was hired out to a Mr. Hadley who owned a hotel on an island. There, at last, Gertie found someone who really understood her—Mr. Hadley's young son Tommy. Tommy made her his friend and confidante; but other people still considered Gertie stupid. Several times Mr. Hadley threatened to send her back to the farm. One day Tommy disappeared. Everyone on the island searched for him. Airplanes swept the sky trying to spot him. It was Gertie who finally found Tommy, lying with a broken leg in a secret hide-out that only they two knew about. Then, of course, Gertie was a heroine. Her photograph was taken by all the hotel guests. Even Ernest, the chore boy whom she loathed, was loud in her praise. She still has her off moments, but no one calls Gertie stupid now.

Louis Slobodkin contributes some clever and amusing drawings to this sad but satisfying tale of Gertie.

THE LIGHT AT TERN ROCK. By Julia L. Sauer. Illustrated by Georges Schreiber. New York: The Viking Press. 63 *pp.* $2.50.

Both text and pictures in this story are filled with the sea. As in her "Fog Magic," Miss Sauer's wording sets an atmosphere that is strongly reinforced here by Georges Schreiber's beautiful drawings. It is the story of a Christmas that Martha Morse and her young nephew Ronnie spent caring for the light on Tern Rock. The keeper had promised to relieve them on December 15, but the days passed, Christmas Eve arrived, and he did not come. Ronnie resented the keeper's failure to make good his promise, but Martha had too much wisdom for resentment. She made the lighthouse ready for the birthday of the Christ Child, finding the gifts that the keeper had left, preparing the Christmas supper with the strange, exotic fruits that were found with them. It was when the two of them switched on the great lamps in the tower that Ronnie

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



10 NEW *Landmark* BOOKS

The most successful books for boys and girls in years—because children love to read about American history this new, exciting way.

PREHISTORIC AMERICA
By ANNE TERRY WHITE.
Illustrated by ALDREN WATSON

THE VIKINGS
by ELIZABETH JANEWAY.
Illustrated by HENRY C. PITZ

THE SANTA FE TRAIL
By SAMUEL HOPKINS ADAMS.
Illustrated by LEE J. AMES

THE STORY OF THE U. S. MARINES
By GEORGE HUNT.
Illustrated by CHARLES MAZOUJIAN

THE LEWIS AND CLARK EXPEDITION
By RICHARD L. NEUBERGER.
Illustrated by WINOLD REISS

THE MONITOR AND THE MERRIMAC
By FLETCHER PRATT.
Illustrated by JOHN O'HARA COSGRAVE II

THE EXPLORATIONS OF PERE MARQUETTE
By JIM KJELGAARD.
Illustrated by STEPHEN VOORHIES

THE PANAMA CANAL
By ROBERT CONSIDINE.
Illustrated by FRITZ KREDEL

THE PIRATE LAFITTE AND THE BATTLE OF NEW ORLEANS
By ROBERT TALLANT.
Illustrated by JOHN CHASE

CUSTER'S LAST STAND
By QUENTIN REYNOLDS.
Illustrated by FREDERICK T. CHAPMAN

$1.50 each

A new WALTER FARLEY *Stallion* book

THE ISLAND STALLION'S FURY

The story of what happened when Steve Duncan and his friend Pitch returned to Azul Island, home of the giant red stallion, Flame. *Illustrated by* HAROLD ELDRIDGE. *Ages 12 to 16. $2.00*

STRONG WINGS

By MABEL L. ROBINSON. Three young people, marooned after the summer season in a Maine village, face unaccustomed problems with laughter and with strength. A Junior Literary Guild Selection. *Illustrated by* LYND WARD. *For older girls. $2.75*

UNWILLING PIRATE

By WEST LATHROP. The adventures of a lad who was forced to serve as a cabin boy aboard an infamous pirate brig in the West Indies. A Junior Literary Guild selection. *Illustrated by* EDGARD CIRLIN. *Ages 12 to 16. $2.75*

NEW GOOPS and How to know them

By GELETT BURGESS. A new book of manners for children, with drawings of the well-known "Goops" on every page, by the author of the celebrated verse, *The Purple Cow.* *Ages 5 to 8. $2.00*

SKATING SHOES

By NOEL STREATFEILD. A captivating story of a shy English girl's love for ice-skating, told by the author of the well-known "Shoes" books. *Illustrated by* RICHARD FLOETHE. *Ages 10 to 14. $2.75*

THE DRAGONS OF BLUELAND

By RUTH STILES GANNETT. Elmer and his pet baby dragon fly on an exciting rescue mission to the home of the dragons. By the author of MY FATHER'S DRAGON. *Illustrated by* RUTH CHRISMAN GANNETT. A Junior Literary Guild selection. *Ages 6 to 9. $2*

BETTY BETZ IN TEEN ASIA

By BETTY BETZ. An intimate look at the Far East today by young America's favorite reporter. Illustrated with many drawings by the author. *Ages 12 to 16. $2.75*

THE STORY OF HIAWATHA

Adapted by ALLEN CHAFFEE. A beautiful picture-book adaptation in verse and prose. Prepared under the supervision of JOSETTE FRANK, Reader's Adviser of the Child Study Association of America. *Illustrated by* ARMSTRONG SPERRY. *Ages 4 to 7. $1.00*

ROCKETS, JETS, GUIDED MISSILES AND SPACE SHIPS

By JACK COGGINS and FLETCHER PRATT. A clear, factual account of their history and development. With an introduction by WILLY LEY. Illustrations on every page, many in full color. *Ages 9 to 12. $1*

RANDOM HOUSE, 457 MADISON AVE., NEW YORK 22

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

found the true spirit of Christmas.

There is beauty in this text and in the drawings.

WICKED JOHN AND THE DEVIL. Told by Richard Chase. Pictures by Joshua Tolford. Boston: Houghton Mifflin Co. 39 pp. $2.

Last year Joshua Tolford illustrated the American version of "The Three Sillies" as it is told by Richard Chase. This year it is the old Czech folktale of the blacksmith and the devil that they present. Again the artist follows the storyteller, letting the background and people of the Southern Highlands serve as the locale of the story. His drawing of Saint Peter, who comes first to visit Wicked John, is remarkable for its strength and dignity. The small devils are repulsive little imps as he draws them, and the Old Boy himself might well serve for a model for stage drama and opera. He is most impressive in the black-and-white drawings. In fact, the color printing in this book is disappointing. Because the action is confined to the blacksmith's shop, we find no mountain scenes. But we do find the "pearly gates" of Heaven and the high iron gates of the lower regions. Again, the tale is told in the crisp, homely wording of the mountain country that Dick Chase records so well. There is nothing in the story of Wicked John that would shock or frighten boys and girls. Wicked John is smarter than the devil and it is a rational ending that he should be turned out of both Heaven and Hell and become Will o' the Wisp or, as the Southern Highlanders call him, "Jacky-my-Lantern." One of the old folktales that never lose their power and their humor, this is very well told and illustrated.

THE BOLD HEROES OF HUNGRY HILL and Other Irish Folk Tales. Retold by Seumas MacManus. Illustrated by Jay Chollick. New York: —Pellegrini & Cudahy. 207 pp. $2.75.

It is a long time since we have had a new book by Seumas MacManus. Here are twelve of the Celtic tales that he heard as a child "at my father Pat MacManus's enchanted fireside." They are the romantic rather than the humorous Irish folk tales, although there is a good deal of humor in them. Reading them is an almost irresistible invitation to tell them. To sit down with a group of boys and girls and tell them the story called "The White Hen" would be "more fun than a circus." The publishers have given the book an attractive format with excellent line drawings showing "the bold heroes" and the other heroic characters. But it is the wording that makes these tales irresistible—and very valuable. It is the wording that only a natural-born Irish story-teller could give them.

WISE HOUSE. By Robin Palmer. Pictures by Decie Merwin. New York: Harper & Bros. 160 pp. $2.

To try to define the quality in writing that makes convincing reality out of pure fantasy is a challenge to critics. Frank Stockton had this quality, absurd as some of his situations are. It

—By Jay Chollick from "The Bold Heroes of Hungry Hill."

is evident in this story, and, as is almost always true, it goes with an effortless humor.

Skio, an educated crow with a tendency to strict discipline, was left the guardian of three children, Michael, Allen, and Mary Ann. Their housekeeper was a large, dignified, and composed Maltese cat. Their friend and protector was a dog named Abou. When the authorities decided to build an airport on the grounds of Wise House they put the house on runners and moved it to the Maine coast. It was characteristic of Skio that no tractor was used. The house was pulled along the country lanes and the thoroughfares by six elephants. They found a beach for Wise House in Maine which was very nice in winter, but Skio knew that in summer it would be too crowded. So he asked Mrs. Seal, whose baby had been rescued from a crevice in the rocks by Mary Ann, to find a better site. Mrs. Seal obliged by suggesting a wooded island, complete with a pirate's buried treasure. Wise House was moved to the island on three barges, pulled by tugs and ably assisted by the six elephants. There, among the pine and bayberry, Wise House found a permanent home.

The animals in the story, Skio, Abou, and Mrs. Purdy (the cat), speak fluent English, and every word that Skio says is touched with personality and humor. It is a wonderful story to read aloud to boys and girls. It is, in fact, a wonderful story to read to one's self.

BELLS FOR A CHINESE DONKEY. By Eleanor Frances Lattimore. New York: William Morrow & Co. 126 pp. $2.

In a clear and quiet prose Eleanor Lattimore tells the story of little Kwei-li, who lives with her father and mother and her older brother Shan in a tiny village on the sea coast of China. Kwei-li is five years old. The story is for little children, but the beauty of the wording and the effective black-and-white drawings make this a book that the older boys and girls or even the mothers and fathers will appreciate.

EDDIE AND GARDENIA. Written and illustrated by Caroline Haywood. New York: William Morrow & Co. 191 pp. $2.

Little boys and girls will be delighted to learn that in this book Eddie Wilson and his goat, Gardenia, go to a ranch in Texas to stay with Eddie's Uncle Ed. Eddie travels in a Pullman alone, and Gardenia travels in the baggage car. Their various adventures en route are as funny as anything that Caroline Haywood has written about Eddie. Once at the ranch, Gardenia is turned out with the other native goats. She gets into trouble, and tragedy is averted by Eddie's courage and good sense. For this he wins his cowboy spurs. The drawings of Eddie and Gardenia are a delight.

THE HAUNTS OF DROWNING CREEK. By Manly Wade Wellman. New York: Holiday House. 205 pp. $2.50.

Almost any boy or girl of ten or twelve who wants a couple of hours of entertainment will find it in this book. Andy Hunter and Jebs Markum went on a canoe trip down Drowning Creek in North Carolina and found much besides scenery. First was an Indian who told them about a haunted house somewhere in the swamp ahead. Then they fell in with a mysterious boy who turned out to be the owner of that house in which was hidden some of the gold Jefferson Davis had removed from Richmond long before. There is also a stolen map, two villains, and a strange but likable hermit. The boys do some clever detective work locating the treasure and do

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Scribner Books for Younger Readers

Little Leo

by Leo Politi

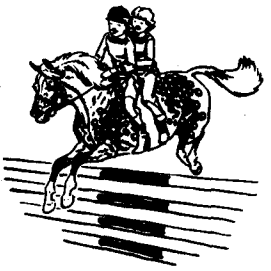
A biographical picture book in full color by the author of *Song of the Swallows*—winner of the 1949 Caldecott Medal. Little Leo is Leo Politi himself. The charming story tells what happened when he left his California ranch house and appeared in an Italian hill village dressed as an Indian chief. A JUNIOR LITERARY GUILD SELECTION. *Ages 5-8 $2.00*

Patrick and the Golden Slippers

Katherine Milhous

A beautiful new picture book by the winner of the 1950 Caldecott Medal. The story builds up in a crescendo of color to the striking double pages in which Patrick takes his place in Philadelphia's Mummers' Parade. A worthy successor to *The Egg Tree*. A JUNIOR LITERARY GUILD SELECTION. *Ages 6-9 $2.00*

Silver Heels



Paul Brown's 25th book. The story of Larry and Lorna, and their adventures in connection with a drag hunt, a pony with a desire to be "off with the hounds," and a fox with very little respect for anyone. Illustrated by the author.
Ages 8-10 $2.50

Andrew Jackson

AN INITIAL BIOGRAPHY

by Genevieve Foster

The first complete life of Jackson for this age group. Two-color illustrations by the author.
Ages 8-12 $2.00

Skipper John's Cook

by Marcia Brown

A young boy goes to sea—as a cook! Amusing full color illustrations by the author. A JUNIOR LITERARY GUILD SELECTION. *Ages 5-8 $2.00*

Bumble

by Magdalen Eldon

A delightful story, illustrated in full color, about a Pekingese with a Devonshire accent.
Ages 3-6 $1.75

New Friends for Susan

by Yoshiko Uchida

A Japanese-American girl wins new friends when she changes schools. Illustrated by Henry Sugimoto. *Ages 7-9 $2.00*

The Unlike Twins Stories

by Charlotte Becker

Three pre-school favorites in one attractive volume. Illustrated in color by the author.
Ages 3-6 $2.00

Nicky's Football Team

by Marion Renick

One of the first football stories ever written for very young boys. Amusing two color illustrations by Marian Honigman. *Ages 6-8 $2.00*

The Pastor's Dog

by Jean Heavey

A dog story for all ages, illustrated by Elinore Blaisdell. *Ages 9 and over $2.00*

Free and Easy

THE STORY OF A NARRAGANSETT PACER

by Fairfax Downey

A combination which will appeal to older girls, a horse story with a touch of romance. Illustrated by Frederick Chapman. A JUNIOR LITERARY GUILD SELECTION. *Age 10 and over $2.50*

First Electrical Book for Boys

by Alfred Morgan

A revised edition with much new material. Illustrated by the author. *Ages 9-16 $3.00*

The Defender

by Nicholas Kalashnikoff

The unusual and beautiful story of Turgen and his friends the mountain rams. Illustrated by Claire and George Louden, Jr.
Age 9 and over $2.00

Between Planets

by Robert A. Heinlein

A leading writer of science fiction describes the adventures of an interplanetary "D. P." Illustrated by Clifford Geary.
Older boys and girls $2.50

at your bookseller

• CHARLES SCRIBNER'S SONS •

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

it in a natural and entertaining manner that makes easy reading.—M.P.A.

ELLEN TEBBITS. By Beverly Cleary. Illustrated by Louis Darling. New York: William Morrow & Co. 160 pp. $2.

Beverly Cleary has a special gift for making the children in her stories funny and pathetic at the same time. Ellen and her best friend, Austine, go through the ups and downs of friendship, sharing their secrets, defending one another against the "tricks and manners" of the bad boy at the school, Otis Spofford, quarreling, and making up again. Ellen is an intense little person who agonizes over wearing woolen underclothes, bitterly resents not being asked to "clap the chalk" out of the classroom erasers, and mourns deeply because she is only a substitute and not a real rat when the class gives "The Pied Piper." Through all Ellen's joys and sorrows there runs a thread of humor that makes the reader chuckle even when he is sympathizing with her. Louis Darling's drawings of Ellen and Austine and their friends and enemies are so good that they add greatly to the story.

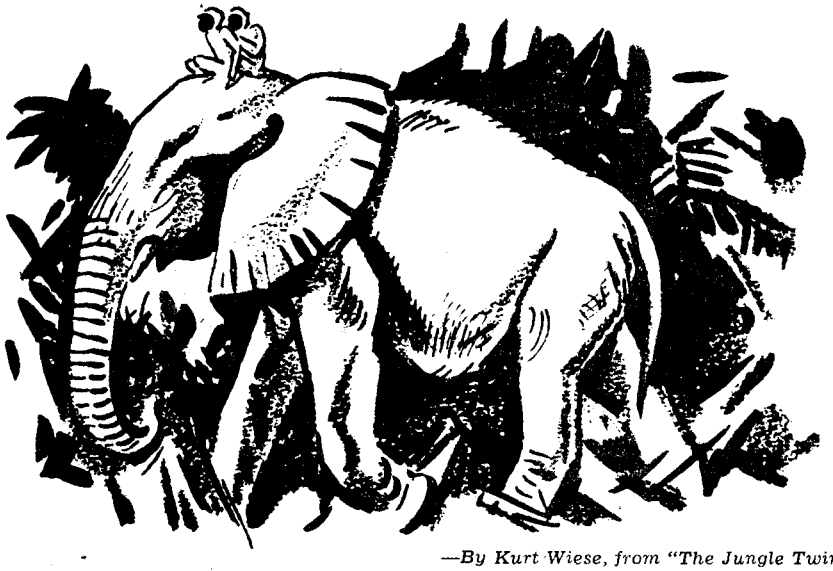
WESTFORD, JUNIORS, INC. By Alletta Jones. Illustrated by Gertrude Howe. Nashville: Abingdon-Cokesbury Press. 192 pp. $2.50.

The young Westfords—two sets of twins and Karen—opened a fruit and vegetable stand near the road that ran by the old Westford house. They wrote, produced, and played rather exciting dramas with the family animals taking part. They accepted little motherless Kathy as a member of the family—all but Karen, who found Kathy a bit bossy and inclined to show off. They formed themselves into Westford, Juniors, Inc. All this was aimed at making some money—money enough to buy outright the pasture where the two Westford cows, the horse, the donkey, a pet garter snake, rabbits, and a pet frog lived in peace. If the pasture, which they leased, was sold what would they do with the animals? It was hard work caring for the garden that supplied produce for the stand, writing and producing the plays. But the Westfords, Inc. managed to get a lot of fun out of it. The story, in fact, is rich with the kind of fun that a family living in the country can have. It is a lively, humorous story with a very happy ending.

The drawings that illustrate it are just exactly right.

SHOOT FOR A MULE. By E. H. Lansing. Illustrated by Susanne Suba. New York: Thomas Y. Crowell Co. 121 pp. $2.

Everyone who knows the Kentucky mountains knows of the feuds there between certain families. Jeb's family and Sam Cotter's family did not speak to one another. So when Sam claimed the mule that Jeb had saved in a flood at the risk of his life Jeb's Uncle Raff challenged Sam to a shooting match—the winner to keep the mule. Before the match was over Uncle Jeff sprained his arm, and it was Jeb that had to do the shooting. He won, and the mule became a valued member of Jeb's family. Mr. Lansing must know the mountain people well. The background, the atmosphere, even the speech of his people are absolutely "true to life." Jeb and Uncle Raff are attractive and lovable. Granny isn't particularly, but she acts and speaks just exactly as the mountain women do. It is a very vivid characterization. Susanne Suba's line drawings are as true to the locale as is the text.



—By Kurt Wiese, from "The Jungle Twins."

Stories for Older Boys & Girls

KNIGHT OF THE CROSS: A Story of the Crusades. By Frederick Coe. Illustrated by Robin King. New York: William Sloane Associates. 245 pp. $2.75.

THIS IS an outstanding book. It is the story of Olaf the Norseman, an heroic character if ever there was one. Sworn by his mother to help free the Holy Land from the infidels, he starts south with the scantiest knowledge of where he is going or how he is to get there. First come shipwreck and capture by pirates. Then his mighty battle ax wins him a place in the Emperor Alexis's bodyguard at Byzantium just as the rival Christian armies gather there for the First Crusade. In that city of intrigue and infamy his honesty and courage place him in command of the Castle Formaedi, where the emperor's family is besieged by a Moslem army. The description of the castle's defense is masterly. When it is finished Olaf refuses all inducements to stay in the service and pushes on to fulfil his vow. It is a fearful journey through deserts and over mountains, harassed by the enemy and betrayed by the emperor himself; but from a hermit Olaf gets the true vision of the White Christ. Faster and faster the story builds up to its climax in the capture of Jerusalem by the warriors of the Cross.

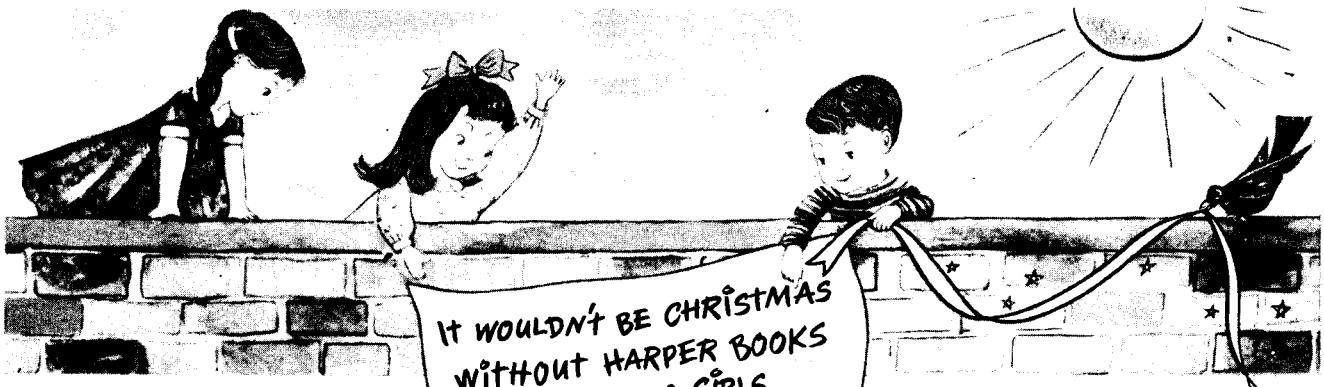
The book is splendidly written, packed full of information about the warfare of the time. The romance of Olaf and Anna, the emperor's daughter, is handled with beautiful restraint. It is a story to be remembered. Although it is classed as a novel for young people it is worth more attention than many an adult novel.

—M. P. A.

SECRET OF THE STYGIAN RIVER. By Elbert M. Hoppenstedt. Illustrated by R. M. Powers. New York: Harcourt, Brace & Co. 233 pp. $2.50.

The Stygian River winds through one of the underground caves in the limestone district of Kentucky. Before the Revolutionary War John Swift had secreted bars of solid silver somewhere in the cave, and as of today young Martin Gillis found a clue to the hiding place in an old flintlock gun that his father had bought at an auction. Martin's search for the silver, with all its complications, forms the plot of this story. But the true value of the book lies in the characters and

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



RUN, RUN, RUN

By CLEMENT HURD, illustrator of *Goodnight Moon* and *The Runaway Bunny.* "Mr. Hurd's best book."—*The Horn Book.*
Ages 2-5. $1.25

ALL FALLING DOWN

By GENE ZION. Illustrated by MARGARET BLOY GRAHAM. "As fresh as country air."—VIRGINIA KIRKUS. Ages 3-6. $1.75

JAMIE AND THE LITTLE RUBBER BOAT

By EILEEN JOHNSTON. Illustrated by LYS CASSAL. Jamie in his well-loved role as fixer of old, broken-down things.
Ages 3-6. $1.25

LEIF ERIKSSON

First Voyager to America

By KATHERINE B. SHIPPEN. The biography of the first man to view America.
Ages 12 up. $2.00

THE BUNDLE BOOK

By RUTH KRAUSS. Illustrated by HELEN STONE. A mother and child play a wonderful game. Ages 3-6. $1.75. Cloth. $2.25

THE WONDERFUL FARM

By MARCEL AYMÉ. Illustrated by MAURICE SENDAK. A magic farm in France and two mischievous little girls.
Ages 6-10. $2.50

CASTLE IN THE SAND

Written and illustrated by BETTINA, author of the beloved Cocolo books. The amusing, beautiful story of two children on a beach in Italy. Ages 7-10. $1.75

WISE HOUSE

By ROBIN PALMER. Illustrated by DECIE MERWIN. A fantastic family as merry and original as *The Barkingtons.*
Ages 7-11. $2.00

LITTLE FUR FAMILY

By MARGARET WISE BROWN. Illustrated by GARTH WILLIAMS. "This sleepy-time story has the exquisitely colored pictures by Garth Williams."—VIRGINIA KIRKUS.
Ages 3-6. $1.75

CHRISTMAS CALENDAR

Written and illustrated by ILONKA KARASZ. The illustrator of *The Twelve Days of Christmas* presents "a dream of childhood come true . . . a masterpiece in relation to Christmas."
—ANNE CARROLL MOORE. All ages. $1.75

POLLY'S OATS

Written and illustrated by MARC SIMONT. The story of Polly the workhorse, so lovable and so unloved. Ages 4-8. $1.75

THE FAMILY MOTHER GOOSE

By LEONARD WEISGARD. A distinguished artist presents favorite Mother Goose rhymes. Three separate books—the ideal gift package.
Ages 4-8. Set of 3, boxed, $1.25

WHEN JENNY LOST HER SCARF

Written and illustrated by ESTHER AVERILL. The long-awaited fifth book about the shy little black cat. Ages 5-10. $1.50

THE ADVENTURES OF BENJAMIN PINK

Story and pictures by GARTH WILLIAMS. The delightful story of a peace-loving, idealistic rabbit, and his understanding wife. Ages 6-10. $2.00

NINE TALES OF RAVEN

By FRAN MARTIN. Illustrated by DOROTHY MCENTEE. A new collection of Indian legends. Ages 8-12. $2.00

THE SUMMER NOISY BOOK

By MARGARET WISE BROWN. Illustrated by LEONARD WEISGARD. A new Noisy Book with all the old imagination and humor. Ages 3-6. $1.75. Cloth. $2.25

THE SEA GULLS WOKE ME

By MARY STOLZ. A fine novel for older girls, by the author of *To Tell Your Love* and *The Organdy Cupcakes.*
Ages 14 up. $2.50

REMEMBER THE VALLEY

By NORA BENJAMIN. A sixteen-year-old girl discovers the happiness of a growing and enduring love. Ages 14 up. $2.50

At all bookstores

Harper Books for Boys and Girls

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in their relation to one another. Martin's father and mother are fine people to meet. Their struggle to prevent the state from running a new highway through the old Gillis farm is characteristic of a problem that many rural people are facing today. It was Martin's patience and persistence in hunting for his lost dog, Ruffin, that led to the discovery of the cave and that, in the end, saved the Gillis farm. Girls as well as boys will find this story fascinating.

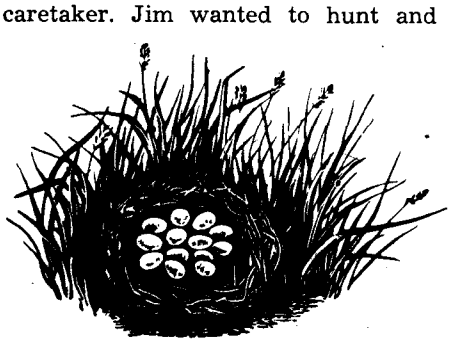
THREE GOLDEN NOBLES. By Christine Price. Illustrated by the author. New York: Longmans, Green & Co. 239 pp. $2.75.

Does anyone remember those grand serials in the old *St. Nicholas*—"The Boy and the Baron" and "Master Skylark"? Here is a story written in the same high tradition. Laid in fourteenth-century England in the days of the Black Prince, it tells of Stephen, a boy serf, who dared risk death to run away to London and follow his dream of becoming a painter. Along with the record of his exciting adventures runs the deeper theme of liberty that was beginning to stir Old England.

It is a pleasure to find a young author with a taste for historical romance and the skill to make it live. Obviously she is in love with the England of those days, and her descriptions of its life are drawn with charming sincerity. The bitter poverty of serfdom, the pageantry of London, the drudgery and the inspiration that were the lot of an artist's apprentice are first felt and then described in sympathetic detail. —M. P. A.

THE WHITE-TAILED DEER. By Olga Townsend. Illustrated by Nils Hogner. New York: Whittlesey House. 224 pp. $2.50.

For three generations the men of the Benson family had fished and hunted at the Rainbow Club in the Maine woods. When young Jim Benson was sent there to recuperate from a bad attack of influenza he naturally resented the babying by the Maine doctor and Emma, the wife of the caretaker. Jim wanted to hunt and shoot immediately. He was miserable under the invalid regime. Then, one day he found in the woods two tiny baby fawns. Jim named them Dawn and Rockett and in bringing them up on a bottle and training them his innate love for the woods and wild creatures developed rapidly. A scientist from the American Museum of Natural History spent a good deal of time at the Rainbow Club. Through him Jim learned the wise way of observing and recording the wild animals. When autumn came and the three Benton men, father, grandfather, and uncle, arrived for the hunting Jim had to face the fact that he no longer wanted to kill the Maine deer with a gun. Because Jim's story is unusually well written, lighted always with knowledge of and love for the northern forest, his struggle between the family tradition and his growing desire to protect the wild life becomes absorbing and moving.



—By Barbara Cooney, from "Hill Ranch."

DAVY. By Rubylea Hall. Illustrated by Ralph Ray, Jr. New York: Duell, Sloane and Pearce. 288 pp. $2.75.

This is an interesting tale by the author of a novel called "The Great Tide." It is a story of the sharecroppers in Florida thirty years ago. Its hero, Davy, is an exceptionally good character. Davy was small for his age, but he had courage, common sense, and intelligence. Everything interested him. He made friends with a naturalist and was invaluable as a guide to the Florida country. He loved his school and longed to go on with his education. In a dramatic scene, excellent in action and atmosphere, he saved little Teeny McKeever from death in a disused well. Teeny's father was clever in his approach to Davy's father on the question of Davy's schooling. It was the kind of bargain that men like these would make—and keep. There is no sentimentality in Davy's story. In action and in characterization it is convincing. Davy's dreams came true not through some dramatic incident but because he himself made them come true. His story will interest older boys and girls as well as the ones of Davy's age.

LUCK OF THE IRISH. By Ruth Adams Knight. New York: Doubleday & Co. 242 pp. $2.50.

When Steve Sullivan's father, who was on a Government mission in South America, was lost in a plane over Venezuela Steve had to give up college and assume the responsibility for Fairgreen Farm. His red Irish setter, Lovely Lady, was the apple of Steve's eye. With Russet Rex, who belonged to a friend of his father's, Steve hoped to start a kennel of Irish setters. It was a hard first year, while Steve and his mother waited vainly for word from Mr. Sullivan and the kennel seemed only a "pipe dream." Then a unique gentleman, called Angus Acorn, appeared and proved to be an expert on dogs. With his help Steve started the kennel and things went fairly well. Then, one day, came word from Mr. Sullivan. Steve, Angus, and Lovely Lady flew to Venezuela, and it was Lovely Lady who brought the long search to a successful end.

In some ways a conventional story, this is so well told that its action and characters are constantly interesting.

UNWILLING PIRATE. By West Lathrop. New York: Random House. 277 pp. $2.75.

This man knows how to write adventure stories for boys. From the day in 1720 when Steven Wheeler went fishing off Cap Cod and was kidnaped by Dick Turngate, the pirate, every word carries the story faster and faster to its satisfactory conclusion. Already deeply worried over the fate of his father, who was reported lost at sea, Steven was forced to stow his personal troubles and serve as cabin boy on the *Black Betsy*. And she was black! A laboratory of experimental deviltry for the brutes who commanded her and a floating torture chamber for the few decent men trapped aboard. After a double mutiny Steven and his friends, including a delightful little dog, escape in the long boat, are wrecked in a hurricane, and are washed ashore on one of the West Indian islands. Boy and dog are captured by Carib Indians who think they are sea spirits and don't know quite what to do with them. Steven solves the problem by getting away in a canoe. After a tough voyage his luck changes, and things turn out as every reader hopes they will.

This is a corking story, well told. The suspense never slackens, and the characterization is excellent. Even the pig and the rooster in the pirates' galley are distinct individuals. The illustrations are good. —M. P. A.

REMEMBER THE VALLEY. By Nora Benjamin. New York: Harper & Bros. 216 pp. $2.50.

The theme of this story is not an easy one to handle. It is the emotional development of a sixteen-year-old girl through the divorce of her parents and two love affairs. Sharon Guthrie goes with her mother to a ranch near Reno to establish residence for the divorce. She loves her father

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Children, too, like to read good books

—*here are some excellent suggestions from Macmillan*

PICTURE BOOKS *are the child's first books. These are the books that bring him the happy experience of reading and his first impressions of the world of books. It is important that these books be carefully selected—with beautiful pictures by fine artists.*

LOST IN THE ZOO, *written and illustrated by Berta and Elmer Hader* tells of a small boy's adventure on a visit to the zoo. $2.50

DINNY AND DANNY, *written and illustrated by Louis Slobodkin* is a humorous story about a pet dinosaur. $2.00

A PONY FOR LINDA, *written and illustrated by C. W. Anderson* is the story of a pony and the little girl who owns him. $2.00

FUJIO, *written and illustrated by Raymond Creekmore* tells young readers about a little Japanese boy's adventure. $2.00

FIRST READERS *mark another important milestone in a child's reading experience. Simple storybooks printed in clear, large type and generously illustrated—these books, planned for beginning readers, make it possible for them to discover the fun of reading all by themselves.*

CAROLINE, AND HER KETTLE NAMED MAUD, *written by Miriam E. Mason and illustrated by Kathleen Voute* is a pioneer story about a little girl and her brave adventure. $2.00

THE WISHING PEAR, *written by Elizabeth Coatsworth and illustrated by Ralph Ray,* is another *Once-Upon-a-Time-in-America* story, —this one about a little girl of New Amsterdam in 1664. $2.00

CHRISTMAS BOOKS *can mean any books selected with care for special children, but there is always a particular book that has a special holiday significance.*

CHRISTMAS BELLS ARE RINGING, is a treasury of Christmas poetry selected by *Sara* and *John E. Brewton,* which contains a wide variety of verses that children love. Here is a book which will find a welcome in every family. $2.50

★ ★ ★

STORYBOOKS *are probably most treasured by children eight to twelve. Tales of adventure, vacation stories, stories of early America and life in other lands, good times of all kinds, a great variety of favorite authors.*

PONY FOR A PRIZE *by Mavis Garey Moore* is a warm hearted story of a boy and the pony he won and lost and won again. *Illustrated by William Moyers.* $2.50

PETER THE STORK *by Margarite Vaygouny* is a true story of Denmark and a little Danish girl who had an amusing pet. *Illustrated by George and Doris Hauman.* $2.25

NOVELS FOR YOUNG PEOPLE *are those important books of fiction that interest boys and girls in their teens and lead them on into the world of adult fiction. Adventure and mystery, historical fiction, career stories, a wide variety of books for this age of changing interests.*

A SONG FOR JULIE *by Ella Williams Porter* is a career story about a girl's first teaching job in New Mexico. $2.50

GALLOWS ROCK *by T. Morris Longstreth* is a story of high adventure for boys, set on the shores of the Gaspe. $2.50

THE GOLDEN SHADOW *by Adele DeLeeuw and Marjorie Paradis* is the story of a young girl who meets a challenge in the oil rich days in Pennsylvania. $2.50

PRINCE CASPIAN *by C. S. Lewis* is a modern fairy tale, full of strange adventure in the wonderful land of Narnia. *Illustrated by Pauline Baynes.* $2.50

HICKORY WINGS *by Clem Philbrook* is a boys' prep school story, full of the excitement of skiing meets and the rivalries that follow. $2.50

A BIRD IN THE HAND *by Maud and Miska Petersham* is a picture book for all ages illustrating in color some of the well known sayings from Poor Richard's Almanack. These artists have made a delightful picture-storybook for youngest children, and a fine *This-is-America* book for those a little older. $2.50

The MACMILLAN Company

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

and is unhappy and confused. A "glamourous" cowboy, experienced and sophisticated, leads her into an affair that creates even more confusion in Sharon's mind and heart. Bruce Morgan, the real hero of the tale, steadies her and gives her a sense of values. They become engaged, and Sharon goes back temporarily to the East determined to return someday and become a ranch wife. Her mother marries again and goes to Hawaii with her new husband. It is quite an emotional load for a very young girl to carry.

DARK SUNSHINE. By Dorothy Lyons. Illustrated by Wesley Dennis. New York: Harcourt, Brace & Co. 244 *pp.* $2.50.

Dorothy Lyons strikes a new note in this, her latest story, about a girl and a horse. When the Hyland family moved to a ranch in Arizona Blythe, the oldest girl, was a cripple from polio. She thought that she would never ride again; but, encouraged by her father and her brother Dan, she learned to ride a dependable, elderly horse on a lead rein. Slowly her self-confidence returned, and the crippled leg regained some of its strength. Then a beautiful wild mare was sighted in a little hidden valley, and all Blythe's desire was centered in its capture and training. With Dark Sunshine, called Sunny for short, Blythe rode the endurance test and won a scholarship so that she could repay the money that Dan had lent her and train her unusual voice. On the day that marked her graduation from school Blythe laid aside her crutches—for good. This story of Blythe and her golden mare is warm with loyalty and affection.

STRONG WINGS. By Mabel Robinson. Illustrations by Lynd Ward. New York: Random House. 249 *pp.* $2.75.

This reviewer put down the new story of Mabel Robinson's with a feeling of disappointment. It is a modern, realistic story of the three Sayre children who are left by their irresponsible parents in their summer home on the Maine coast. An occasional check arrives from England, where the parents are, but there is no real security for Connie, Merry, and Cricks. Connie, who has had one year of college, takes a position as a teacher in the little district school in order to earn some money; Merry helps, rather reluctantly, around the house; and Cricks follows his own independent course. A shiftless, lawless family of natives next door brings near disaster to the three of them, and they meet it with courage and decision. What then is wrong with the story? Perhaps it is in the attitude of the Sayre children to the Maine people—an attitude that might have seemed natural thirty years ago but is not representative today. Perhaps it is the ending of the story when the three fly to England to join their parents with the same insecurity, the same lack of purpose, that characterized their stay in Maine. Connie showed a certain amount of courage, but she hardly went so far as to develop "strong wings."

THE STEADFAST HEART. By Mary Wolfe Thompson. New York: Longmans, Green & Co. 248 *pp.* $2.50.

This latest story of its author's list for older girls tells of Josephine Price, who was a state ward and, with her little sister, lived on a farm with foster parents. In an evident desire to treat her theme with honesty and without sentimentality Miss Thompson does not altogether succeed in making Josephine the "steadfast" heart of her title. Josephine resents the farmer and his wife, who are reserved and a bit stand-offish but kind and generous. She protects little Dot when that young person is extremely troublesome and rebellious. She has courage and self-discipline, but she fails to have understanding. In the end the family problems of the drunken father and the weak brother are worked out, and Dot is adopted by a neighbor who seems to be able to manage her. But there is a self-conscious quality in the story that prevents Jo from emerging as a clearly drawn and admirable character. It is as if the theme dominates the people rather than the people the theme.

—By Claire and George Louden, Jr., from "The Defender."

Beasts, Birds, & Insects

THE DEFENDER. By Nicholas Kalashnikoff. Illustrated by Claire and George Louden, Jr. New York: Charles Scribner's Sons. 136 *pp.* $2.

IT IS difficult to classify this new story by the author of "Toyon" and "Jumper." Like the others, it is laid in Siberia. The hero, Turgen, is a Lamut who lived in the hills in the northeastern part of that strange and remote land. Turgen is persuaded in a dream to become the defender of the mountain rams who are sought by hunters on the crest of the hills. He lives alone, but he becomes involved with the woman Marfa and her two children and finds happiness in protecting and caring for them. The story is dominated, however, by Turgen's feeling for the rams, his slow, quiet progress in winning their confidence. It is difficult to put the book down when you have once begun to read Turgen's story; but it is definitely not a book for younger boys and girls. It has strength and maturity and the power to evoke a background and atmosphere. It is illustrated with fine black-and-white drawings.

WINDRUFF OF LINK'S TOR. By Joseph E. Chipperfield. Illustrated by Helen Torrey. New York: Longmans, Green & Co. 305 *pp.* $3.

Joseph Chipperfield is the author of that distinguished dog story called "Storm of Dancerwood." This story, too, is about a dog. It is laid on Dartmoor in Southern England. Windruff, an Alsatian, was adopted when a puppy by a vixen who had lost her own babies to some gypsies high up on lonely Dartmoor. Windruff remembered only dimly his very early life on a farm. Redbrush, the vixen, taught him the ways of the world, and Windruff developed strength and courage and independence. He finds and protects a wild mastiff who has been brutally treated by the gypsies. In the end he is tamed by a Dartmoor boy who brings endless patience and understanding to the process. As in his earlier book, Mr. Chipperfield brings into the story of Windruff fascinating animal and bird characters; old Brock the badger, Tawny the wild pony, Cheenock the peregrine from the Island of Lundy, and the magnificent golden eagle from the Scottish Highlands. The human characters are the gypsies, the farmer and his wife, the old peddler Dartymore Jack, and Tom, who finally tames Windruff. Helen

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For Christmas give them good books they'll enjoy...

THE CAT THAT WENT TO COLLEGE

By FRANCES FROST. "A charming story about a lost kitten who was adopted by a Harvard freshman. Christened Socrates, he became the pet of the dormitory, and was awarded a report card at the end of the year by no less person than the dean. Many pictures by MORGAN DENNIS."—*Library Journal.*
Ages 6-10. $2.00

BRONCO CHARLIE *Rider of the Pony Express*

By HENRY V. LAROM. A dramatic story of a real Pony Express rider. "Nicely scaled in suspense for 6- to 10-year-olds . . . WESLEY DENNIS's illustrations are among the nicest he has done."—*N. Y. Times Book Review.* $2.00

DOWN THE ROAD WITH JOHNNY

By IRENE SMITH. "A sunny, enjoyable little story for young readers, by the author of *Lucky Days for Johnny*, about a long, lovely summer's day which is jam-packed with busy doings. Lots of surprises, nice neighbors and a pleasant good feeling of helping people. Boyish illustrations by KURT WIESE."
—*Virginia Kirkus.* Ages 5-9. $1.75

THE WHITE-TAILED DEER

By OLGA TOWNSEND. Illustrated by NILS HOGNER. An exciting story of a city boy's year in the Maine woods and of the two deserted fawns he finds and raises. "The story moves briskly, with plenty of action and fun, and character study on a boy's own level."—*N. Y. Herald Tribune Book Review.* Ages 8-12. $2.50

TROUBLE ON OLD SMOKY

By CATHERINE BLANTON. Illustrated by ANNE MERRIMAN PECK. "This story of a boy in the Great Smoky Mountains who wanted to go to school and be a doctor has the authentic touch . . . Its strength lies in the true picture that it gives of the mountain people, especially of Sunny and his mother. It is well illustrated with black-and-white drawings."
—MARY GOULD DAVIS, *Saturday Review of Literature.*
Ages 8-12. $2.25

EVERYDAY WEATHER AND HOW IT WORKS

By HERMAN SCHNEIDER. Illustrated by JEANNE BENDICK. "An excellent book that tells how to build your own weather station, and how to make the instruments to use in it . . . Here is everything the average adult would like to know, put in text and attractive sketches understandable to boys and girls of about ten to twelve."
—*N. Y. Herald Tribune Book Review.* $2.75

ASK DR. CHRISTMAS

By EDITH DORIAN. Illustrated by NORA S. UNWIN. Introducing the Duncan family—Peggy, her sister Anne, her mother and her wonderful doctor-father who has collected Christmas stories and customs from all over the world. The story of one particular Christmas when Peggy discovered something very important . . . something everyone from 8 to 12 will have fun finding out. $2.25

GERTIE, THE HORSE WHO THOUGHT AND THOUGHT

By MARGARITE GLENDINNING. The story of a horse who always seemed to be in trouble . . . that is, until she met young Tommy Hadley. "Gertie is a rather matronly horse with a wistful yearning after greener pastures. She has a lively sense of humor, and this story of her ups and downs is the chuckling kind." — *Virginia Kirkus.* Hilarious drawings by LOUIS SLOBODKIN.
Ages 6-10. $2.25

MISS PICKERELL GOES TO MARS

By ELLEN MacGREGOR. Illustrated by PAUL GALDONE. "This mixture of humor and scientific fact will please 9- to 11-year-olds with its many funny pictures and large type. Miss Pickerell is a happily drawn character, a most welcome intruder into the cold world of interstellar space."—*N. Y. Herald Tribune Book Review.* Ages 8-12. $2.25

LONELY CRUSADER
The Life of Florence Nightingale

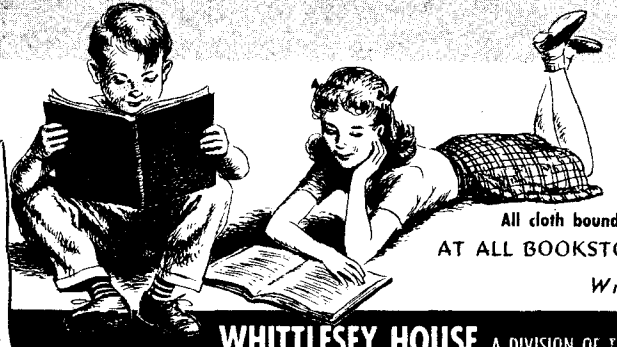
By CECIL WOODHAM-SMITH. By popular demand—an abridged edition of the best-selling adult biography. All of the drama of the original is retained, but Florence Nightingale's early years and nursing career are emphasized. "Highly recommended for all high school and young people's collections."—*Library Journal. Illustrated.* Teen ages. $3.00

HARVEY FIRESTONE
Free Man of Enterprise

By ALFRED LIEF. Foreword by ALLAN NEVINS. The inspiring biography of a farm boy who became a great industrial leader when America was changing from a rural to an industrial economy. "A romantic and exciting story, as good an adventure as many, and better than most."
—*Chicago Tribune.* Teen ages. $3.00

WAYS TO IMPROVE YOUR PERSONALITY

By VIRGINIA BAILARD & RUTH STRANG. Illustrated by JANE OLIVER. A new personality book for young moderns. A lively discussion of the problems that concern all teen agers, written by two outstanding authors working in the guidance field. Presented in a brisk, informal style that young people will enjoy. Teen ages. $3.00



FOUR MORE WHITTLESEY HITS

ALL AROUND YOU. Written and illustrated by Jeanne Bendick. Ages 6-10. $2.00

THE ROUNDHOUSE CAT And Other Railroad Animals. By Freeman H. Hubbard. Illustrated by Kurt Wiese. Ages 8-12. $2.00

KAY ANN. By Grace and Harold Johnson. Ages 12-15. $2.50

RIDE OUT SINGING. By Alice Loomis. Teen age girls. $2.50

All cloth bound

AT ALL BOOKSTORES

Write For Free Catalogue

WHITTLESEY HOUSE A DIVISION OF THE McGRAW-HILL BOOK CO., INC., N. Y. 18

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—By Glen Rounds, from "Hunted Horses."

Torrey's drawings of the moor and of the animals are most satisfying.

HUNTED HORSES. Written and illustrated by Glen Rounds. New York: Holiday House. 157 *pp.* $2.25.

This is an almost epic story of a band of wild horses in the hills above the desert in the West. It covers the four seasons of one year, describing brilliantly the dangers that wild horses face: the wolves and the wildcats, the cold and the bears, and, above all, brutal men. Today men hunt wild horses in airplanes, driving them over the desert toward the stockade that traps them. It is a brutal business. The hero of this story—and he *is* a hero—is trapped and finally escapes by throwing himself down the sheer wall of a canyon to lie almost dead at its foot. Told in a vigorous, almost poetical prose, this is a tale that boys and girls who care for horses will read and remember.

LITTLE VIC. By Doris Gates. Illustrated by Kate Seredy. New York: The Viking Press. 160 *pp.* $2.50.

Little Vic was a Kentucky colt, the son of Victory, the grandson of Man o' War. He was small, individual, and rather temperamental. But the Negro boy on the horse farm in the blue grass country understood Little Vic and had faith in him. Jonathan Rivers, the son of a jockey, was universally known as "Pony," perhaps because he literally lived for horses. When Little Vic was sold Pony went with the new owner. When Little Vic failed in his first race and was sold, Pony followed him. In his effort to be a good jockey Pony was thrown and badly injured. He spent two months in a hospital and, without a cent in his pocket, went on again after Little Vic. When Pony finally reached the horse farm in Arizona where his beloved horse was he found a manager who had a prejudice against Negroes. Pony knew that the injury to his head might make him afraid to ride again. One night he took Little Vic from the stables without permission and rode him out into the moonlit desert. That night Little Vic ran his first great race—to save the lives of some campers who were threatened by a flash flood. Then Pony knew that Little Vic was a worthy son of his father. In the end Little Vic with Pony "up" won the Santa Ana Handicap.

This is a moving, exciting story, beautifully illustrated by Kate Seredy.

PONY FOR A PRIZE. By Mavis Garey Moore. Illustrations by William Moyers. New York: The Macmillan Co. 210 *pp.* $2.50.

Henry won the prize by collecting with some difficulty more of the covers of the Pony Writing Tablet than any other boy in town. His friend Jim helped him. Then horse thieves stole the hogs that Jim was guarding —and the pony. The tale of Henry's wild ride on top of the truck that was carrying his pony away from him, his dramatic protest to the sheriff at the auction where the thieves were trying to sell the pony, is a really thrilling one. Henry gets the pony back and then sells it to keep Jim and his mother from being dispossessed. Then he is presented with the reward for identifying the thieves—enough money to buy back the pony. Also he is something of a hero. This is a good story. Henry is one of the most appealing boy characters in this year's books for younger boys and girls.

WILD HORSES OF RAINROCK. By William Marshall Rush. Decorations by Ralph Ray, Jr. New York: Longmans, Green & Co. 236 *pp.* $2.50.

The author of "Red Fox of the Kinapoo" tells a stirring story of Dan Gordon on a Montana ranch. Out of a herd of wild horses Dan selected a mare, Pippin, and trained her. By the time her training was concluded Dan had won his spurs on the ranch and was no longer a greenhorn. The atmosphere and background are particularly good.

WILD HORSES OF THE RIO GRANDE. By George Cory Franklin. Illustrated by William Moyers. Boston: Houghton Mifflin Co. 181 *pp.* $3.

This handsome book with its vigorous drawings of horses in action is the third of Mr. Franklin's volumes about wild horses. Here he tells first about the early ranches in the Southwest and of the development of the cattle industry. Then he selects twelve of the wild horses of the Rio Grande valley that he, as a cowboy, knew best and tells their story. Each one is a thrilling tale. Mr. Franklin's humor and his deep love for horses, especially wild horses, gives them warmth and excitement. It is a book that should satisfy the yearning for the "wild West" and for ranch life in both boys and girls. We advise the elder members of the family to consider it seriously as a Christmas present. The endpapers and full-page illustrations are in color.

THE GREAT WHALES. By Herbert S. Zim. Illustrated by James Gordon Irving. New York: William Morrow & Co. No paging. $2.

One of a valuable series of books on birds and animals, this tells the story of the toothed and the sperm whales: how and where they live, their migrations, their bodily structure, their habits. Like the others, it is illustrated with accurate and well-designed drawings on every page. It is an informing book, and it will appeal to even little children because of the pictures.

GOLDEN HAMSTERS. By Herbert S. Zim. Illustrated by Herschel Wartik. New York: William Morrow & Co. No paging. $2.

This is the ninth of Herbert Zim's attractive and informing little books. In it he tells the full story of the furry animals that were imported from Syria in 1938. The many drawings make the golden hamster seem a very attractive pet.

ANIMAL TOOLS. By George F. Mason. Illustrated by the author. New York: William Morrow & Co. 94 *pp.* $2.

If you have a microscope and like to wander in the fields and woods this becomes the most interesting, even the most exciting, of George Mason's series of books on the equipment and the ways of birds and beasts and insects. Drills, surgical knives, gyroscopes, protecting goggles, and flashlights, elaborate "beauty salon" equipment for keeping a bird's feathers clean and shining, the practical use of tails to lizards and beavers—all these and more are described in a way that gives the reader an immense respect for the intricate make-up of common members of the bird, animal, and insect families. Like the other books in the series, it is illustrated with drawings and diagrams. It is small enough to slip into the pocket of a raincoat. It contains an amazing amount of information.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HARCOURT, BRACE BOOKS

For Ages 12 up

BULLDOZER

By STEPHEN W. MEADER. Illustrated by EDWIN SCHMIDT. The action-packed story of a boy who reconditions a bulldozer and starts a business. $2.50

DARK SUNSHINE

By DOROTHY LYONS. Illustrated by WESLEY DENNIS. "A new Lyons horse story needs no introduction to her followers."—*Publishers' Weekly.* $2.50

VENTURE WEST

By RICHARD WATKINS. Illustrated by LORENCE BJORKLUND. Dan heads west in a jalopy to solve a mystery. "Swift, lively action."—*Christian Science Monitor.* $2.75

HIDDEN HARBOR

By KATHRENE PINKERTON. The absorbing story of a pioneer family in Alaska at the turn of the century. $2.75

SECRET OF STYGIAN RIVER

By ELBERT M. HOPPENSTEDT. Illustrated by RICHARD M. POWERS. "An unusual mystery-adventure . . . vividly recreates the eerie spell of caverns."—*N. Y. Times.* $2.50

For Ages 8-12

STEAMBOAT SOUTH

Written and illustrated by **MADYE LEE CHASTAIN.** "Captures the glitter of the river steamboat in its heyday."—*N. Y. Times.* $2.50

SWORD OF A WARRIOR

By JEAN BOTHWELL. Illustrated by MARGARET AYER. How a boy in modern India outwits a clever thief. "Distinguished and appealing."—*Virginia Kirkus.* $2.50

CAROL'S SIDE OF THE STREET

By LORRAINE BEIM. Illustrated by MALMAN. A little girl's first encounter with prejudice. "A story that is sure to be popular."—*Horn Book.* $2.50

TALLIE

By MILDRED LAWRENCE. Illustrated by PAUL GALDONE. "An enjoyable story of an eleven-year-old orphan who yearns to belong to the family with whom she is living."—*American Library Association Booklist.* $2.50

HUON OF THE HORN

By ANDRE NORTON. Illustrated by JOE KRUSH. A little-known part of the Charlemagne Saga. "An important contribution to folk literature."—*Library Journal.* $2.75

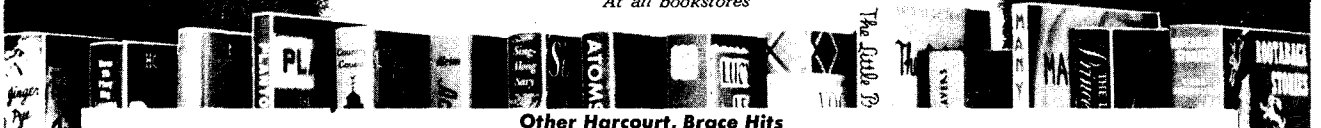
For Ages 5-9

FINDERS KEEPERS

By WILL AND NICOLAS. "A perfect combination of rollicking story and pictures . . . as vivid and gay as *The Two Reds.* . . . Get the book as soon as possible!"—*Horn Book.* $2.00

At all bookstores

HARCOURT, BRACE AND COMPANY, N.Y. 17



Other Harcourt, Brace Hits

LUCY'S LEAGUE by Grace Allen Hogarth $2.50
ATOMS AT WORK by George P. Bischof $2.25
MARY POPPINS by P. L. Travers $2.50
THE LITTLE PRINCESSES by Marion Crawford $3.50
THE LITTLE PRINCE by Antoine de St.-Exupéry $2.75
MANY MOONS by James Thurber $2.50
VOCATIONS FOR GIRLS by M. R. Lingenfelter & H. D. Kitson $3.00
COUNTRY COUSIN by Helen F. Daringer $2.50
SING-ALONG SARY by Margaret & John Travers Moore $2.00
ACROSS THE BRIDGE by Jerrold Beim $2.50
GINGER PYE by Eleanor Estes $2.50
ROOTABAGA STORIES by Carl Sandburg $3.00
PLANTONIO, THE PRIDE OF THE PLAIN Retold by Dick Jones $1.50
LITTLE WIENER by Sally Scott $1.75
HOW TO PLAY BIG LEAGUE BASEBALL Edited by Malcolm Child $2.50

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Arts

THE ARTIST IN EACH OF US. By Florence Crane. With twenty-three color plates and one hundred and sixty-six illustrations in black and white. New York: Pantheon Books. 360 pp. $6.50.

"MY WORK," says the author in the preface to this book, "is founded on the belief that every man is born with the power to create. This power is of the spirit and through its use man awakens and grows." This belief, which has inspired Mrs. Crane's teaching over a period of twenty-five years, sets the tone of a book that vibrates with warmth and life. There is no barrier of technical or didactical language. The author writes simply about complex things like the creative processes, describes vividly and step-by-step her methods aimed at developing creativity in children and in adults, who "will find meaning in life through their own development." Mrs. Crane always illustrates her theories with examples taken from her work in art education. Through her words we actually see children and adults creating works of art.

The method itself could be applied to other arts, the art of writing, for instance. There is great similarity between the "scribble" recommended by Mrs. Crane and free associated writing. The beautiful chapter called The Awakening of the Imagination will delight and stir poets and novelists. It is headed by the fifteenth-century quotation: "Imagination is the faculty of forming images whereby the Soul beholdeth the Likeness of Things that be absent." A chapter on the Healing Quality of Art gives most encouraging case histories of pupils and their difficulties and achievements over a period of years. Because the author treats of the psychological and technical factors of teaching art and ascribes a special role to art in the development of personality and because of the possible application of her method to other fields, teachers of art and of writing, parents and young people as well as people who are groping for integration in a puzzling world will read this book with ever increasing benefit. It is beautifully produced in large print on glossy paper, with illustrations in black and white and excellent color plates.

—BLANCHE WEBER SHAFFER.

THE STORY OF THE TOTEM POLE. By Ruth Brindze. Illustrations by Yeffe Kimball. New York: The Vanguard Press. 64 pp. $2.50.

This story of the Indians of the Northwest and their totem poles is by the author of "The Gulf Stream." The illustrations have been made by an artist of Indian origin who is now on the staff of the Portland, Oregon, Museum. They are in color and in black and white and are striking and unusual. Miss Brindze's account of the origin of the totem pole makes this reviewer think of "Kon-tiki." There is a theory that the first totem pole was washed ashore in North America, possibly from one of the Pacific Islands. She tells, too, the story of the schooner *Jefferson* that sailed to the Pacific coast in quest of furs in 1791, of the Indian chief who invited the ship's Captain and the carpenter to help them raise a new totem pole, and of the great feast that followed.

A good deal of research must have gone into this book and the art work is outstanding. It is a valuable record of early Indian art and literature.

FAMOUS PAINTINGS: An Introduction to Art for Young People. By Alice Elizabeth Chase. New York: Platt & Munk, Inc. 102 pp. $3.50.

What more acceptable gift could one give a thoughtful young person than an international art gallery? That is precisely what this book contains within its pages—one hundred and seventy-two illustrations of paintings, drawings, and sculptures produced during the last five thousand years. They reflect ideas and civilizations of East and West, North and South. The author, one time Director of Education at the Brooklyn Museum, lectures now to groups visiting the Yale University Art Gallery. In her introduction, How to Read Pictures, she affirms, "one will find that a great work of art has many things to say. . . ." The pictures are arranged by subject: horses, trains and stations, little men and women, knight and squire—each double page bringing two to three reproductions of masterpieces in black and white with a descriptive text underneath and a full-page color plate opposite. The masterpieces are well reproduced. Among them are old favorites, like "Mona Lisa" and Botticelli's "Madonna and Child," and modern pictures, too, like Chagall's purple-clad clown fiddling in the snow or Diego Rivera's sturdy "Flower Vendor." A list of pictures and the artists at the end of the book gives

—By Yeffe Kimball from "The Story of the Totem Pole."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A new, lavishly illustrated book
by young America's favorite author

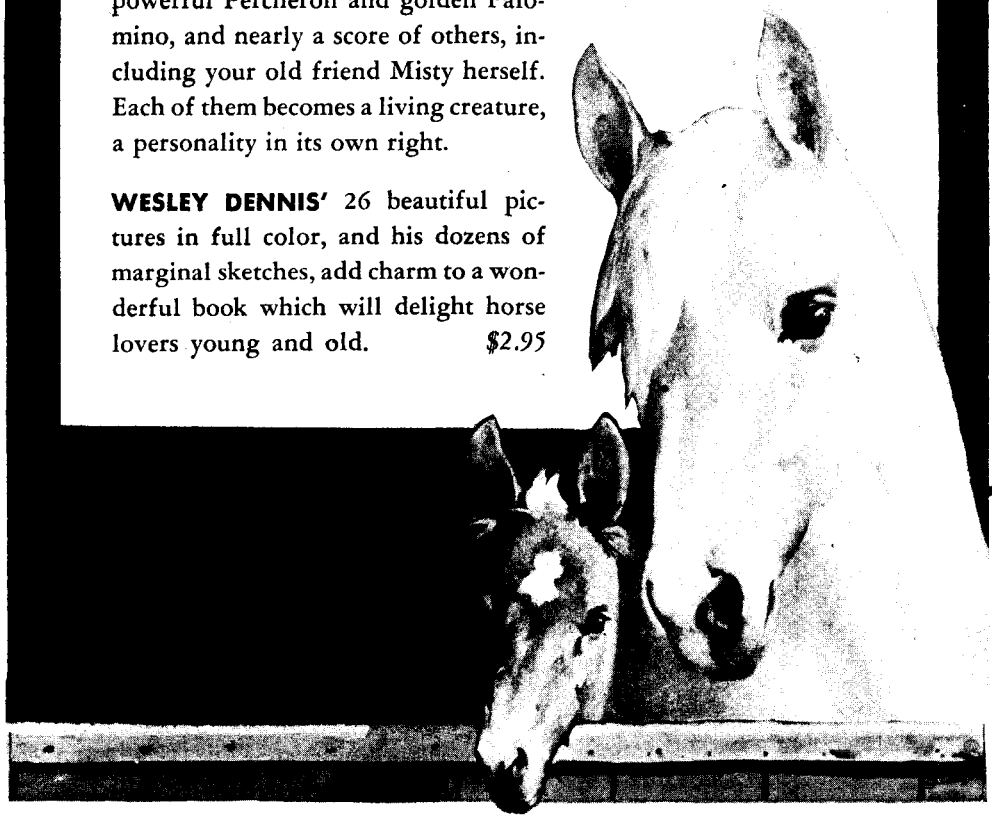
MARGUERITE HENRY

Album of Horses

HORSES, horses, and more horses! True accounts of 24 famous breeds with a full-page portrait in color of each one. In this equine Hall of Fame you'll meet Skippy, the hero of a circus fire; Man O' War, "the mostest horse that ever was;" the Appaloosa, who began life as the heavenly horse of China and ended up as a range horse in the cow country; the Quarter Horse who outran a Thoroughbred; the mule who is king for a day in a Tennessee town.

Only **MARGUERITE HENRY** can write so understandingly of fiery Arab and shaggy Shetland, sleek Thoroughbred and wild Mustang, powerful Percheron and golden Palomino, and nearly a score of others, including your old friend Misty herself. Each of them becomes a living creature, a personality in its own right.

WESLEY DENNIS' 26 beautiful pictures in full color, and his dozens of marginal sketches, add charm to a wonderful book which will delight horse lovers young and old. *$2.95*



Lucky Year

By DOROTHY ALDIS

Illustrated by John Dukes McKee

How the luck of a "good hog year" brought fabulous Jenny Lind to sing in a little Indiana town. Charming illustrations catch the flavor of America in 1851. A JUNIOR LITERARY GUILD SELECTION.

Ages 8-12 $2.50

The Zoo

By ALBERITA SEMRAD
Illustrated by Ralph Graham

An engaging and lively book about a famous zoo; with full page photographs of the animals and accurate marginal drawings by the Assistant Director of Chicago's Brookfield Zoo. *Ages 6-12 $2.00*

At your bookstore

RAND McNALLY & COMPANY

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the necessary dates and the place where the original work is. This book should attract not only the young people for whom it is intended, but their elders as well. —B. W. S.

MINN OF THE MISSISSIPPI. Written and illustrated by Holling Clancy Holling. Boston: Houghton Mifflin Co. 87 pp. $3.

This new book by the author and artist of "Paddle to the Sea" is both the life-story of an American turtle and the story of the Mississippi River. Minn's name was an Indian word meaning "water." In her travels she went the entire length of the "Father of the Waters." There are twenty full-page illustrations for Minn's saga, printed in color and beautifully reproduced. They are dramatic pictures, vivid in their background, giving a deep impression of the river country. Black-and-white marginal drawings go into intricate detail about flora and fauna.

The book is really three things: the life story of a turtle, the story of the Mississippi River, and a natural history of the country that borders it. It is a valuable and beautiful book to give as a gift to boys and girls of almost any age.

GYPSY. By Kate Seredy. New York: The Viking Press. 63 pp. $3.

Superb is the only word for these drawings of Gypsy the cat. The text is a simple, beautifully worded story of Gypsy's birth, growth, and, finally, motherhood. We leave her with her kittens—"Now indeed she knew all there was to know. She was content."

Only an artist who loves cats and has observed them for years could have made the drawings. As one turns the pages all the characteristics of a cat are revealed. There is warmth and grace in Gypsy herself—always. But the tall black cat who wooed her might have been carved out of black marble. He is magnificent.

This is a book for art lovers as well as cat lovers. Each page is a faithful study, each a triumph of design.

ELEANOR FARJEON'S POEMS FOR CHILDREN. Philadelphia: J. B. Lippincott Co. 236 pp. $3.

It is good to have these verses in one attractive volume. Included are poems from four earlier books and twenty poems that have not been published before. The arrangement is under five headings, the last one Come Christmas. Eleanor Farjeon has a special feeling for the season of Christmas. Poems like "Six Green Singers" and

—By Joe Krush, from "Huon of the Horn."

"The Shepherd and the King" are of the very essence of the Christmas spirit. Perhaps the children will like best the section called Joan's Door because it presents verses about people and about familiar birds and flowers. Some of the short poems in this section haunt the memory long after the book is closed. Figures from the streets of London and from the English countryside are sketched in the lilting, musical lines that are as evident in Eleanor Farjeon's prose as they are in her verses.

It is a happy choice for the individual child or for a school or public library. Put it on the shelf and do not doubt that the children will find it. It is illustrated with graceful line drawings from the earlier volumes.

SEA ANIMALS AND HOW TO DRAW THEM. By Amy Hogeboom. New York: The Vanguard Press. 39 pp. $1.75.

The latest, and ninth, of Amy Hogeboom's practical, well-designed books of the drawing of birds and beasts—with drawings and photographs.

FOREST ANIMALS AND HOW TO DRAW THEM. By Amy Hogeboom. New York: The Vanguard Press. 39 pp. $1.50.

In this, her latest book on drawing animals Miss Hogeboom presents first a photograph and then the various stages of an outline drawing. It is, perhaps, the most attractive of the series because wild animals are so graceful and so individual. It begins with a tiny spotted fawn and ends with a dignified and rather splendid elk.

Folklore & Fantasy

HUON OF THE HORN: Being a tale of the Duke of Bordeaux who came to sorrow at the hands of Charlemagne and yet won the favor of Oberon, the Elf King, to his lasting fame and great glory. Adapted by André Norton. Illustrated by Joe Krush. New York: Harcourt, Brace & Co. 208 pp. $2.75.

THIS IS A book that belongs with the great company of the hero tales. It is a later part of the Charlemagne saga, coming after the death of Roland at Roncevaux. André Norton has adapted the story from a translation made in 1534 by Lord Berners. Huon appears in Rudyard Kipling's "Puck of Pook's Hill" leading the armies of Fairyland into battle. In this chronicle Oberon, the King of Fairyland, promises Huon that one day he shall rule in his place. But this is not a tale of fairies. It is a hero story in the "great tradition." In it Huon, Duke of Bordeaux, is betrayed by the knight Amaury, just as Roland was betrayed by Ganelon. To redeem himself in the eyes of the Emperor Huon is sent on a difficult, a practically impossible, mission to Babylon, which is in the hands of the Saracens—Charlemagne's bitter enemies. Oberon gives him the magic horn and through it he is able to accomplish the mission "to his lasting fame and great glory." The story is stirring and inspiring. Huon has something of Roland's qualities: charm, courage, a romantic appeal, and the fiery spirit of youth. It is an important addition to the hero stories. We owe a debt of gratitude to adapter and publisher.

PRINCE CASPIAN: The Return to Narnia. By C. S. Lewis. Illustrations by Pauline Baynes. New York: The Macmillan Co. 186 pp. $2.50.

This is a sequel to "The Lion, the Witch and the Wardrobe." In it the four children go again to Narnia, the imaginary country where they had fought against the White Witch and met the noble lion Aslan. They find great changes in Narnia. An evil king has usurped power. The tree and water spirits, the good animals, and the dwarfs are in hiding. Aslan has not appeared for many years. Prompted by one of the dwarfs, the four go into battle. Aslan reappears and the evil king and his army are defeated. The "good spirits" of Narnia rule again.

Boys and girls who enjoyed the first

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

book will find here the same reward: a good plot, convincing characters, and the graceful wording that distinguishes this writer. Adults reading it will be reminded in some phrases of his "The Screwtape Letters."

LITTLE HOUSES FAR AWAY. By Pamela Bianco. New York: Oxford University Press. 87 pp. $2.25.

Unlike her previous stories for children this story is a fantasy, charmingly written and illustrated. Paula and Mark are on a train going to visit some cousins in Magnilia. Belinda, Paula's doll, is sitting between them. As the train climbs a mountain Paula sees the scene and the people below them in perspective. It seems to her that the people are dolls. She gets off the train to investigate, and finds herself in the doll country. Here the fantasy is developed in humorous and original scenes on Doll's Hill where all the food is not real but "pretend," where teddy bears are not harmless but fierce animals separated from the Hill by a high fence. Paula gets away finally with Belinda, and they find Mark in a cave where the teddy bears live. In spite of their reputation the bears welcome them and feast them royally. They are directed to the railroad station where everything becomes "real" again, and they go on to Magnilia. The drawings are as original and as satisfying as the story. It is a book that little girls will love to have as a Christmas present.

GOZO'S WONDERFUL KITE. By W. Ryerson Johnson. Illustrated by Lois Lignell. New York: Thomas Y. Crowell Co. 58 pp. $2.50.

Here is a story in which the real and the unreal are so closely woven that one cannot find the dividing line. It is the story of a Japanese painting of five wild geese that had been in Gozo's family for three hundred years. Gozo loved best the lead goose, which he called "Shiori." When a flood came it destroyed all that the little family owned except the painting. To get money to replace necessities the painting must be sold. One day when the real wild geese were flying overhead Gozo took down the painting, covered its back with paste, and fastened it to his kite. Now Shiori and the others were really flying. But when the kite came down there were only four geese. Shiori was gone. The development of this theme is beautifully done. One never doubts the going of Shiori and her return. The drawings, done in the Japanese manner, printed in soft gray and blue, are charming. It is an unusual book.

Literature for Youth from the
WESTMINSTER PRESS

The new hit by BETTY CAVANNA
TWO'S COMPANY

• A gay romance set against the background of Williamsburg in the present day, introducing a young architect at work on the restoration of this beautiful Colonial town, and a very modern young lady who learns some very old-fashioned things about her heart. By the author of 7 teen-age bestsellers.
High School Age, $2.50

CHICO
By EDA and RICHARD CHRIST

• The story of a Mexican boy who asks two Aztec idols to make it rain, and learns after many adventures that there is only one God that can make the rain fall. *Ages 5-8, $1.50*

SENTINEL in the SADDLE
By LLOID and JUANITA JONES

• A story of the U. S. Fish and Wildlife service. A different and exciting kind of "career" novel with a wonderful outdoor flavor. *A Junior Literary Guild Selection. Ages 11-16, $2.50*

GOAL LINE STAND
By DICK FRIENDLICH

• A swift story of football, and of a feud between two brothers—one a coach and one a star player.
Ages 12-17, $2.50

TIMBER LINE TREASURE
By ADRIEN STOUTENBURG

• A young professor of archaeology starts out to find the traces of an ancient Indian tribe, and runs smack into mystery and danger. *Ages 10-14, $2.50*

At all bookstores, THE WESTMINSTER PRESS, Philadelphia

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Science & Hobbies

CONSTRUCTION AHEAD. Written and illustrated by Henry Billings. New York: The Viking Press. 158 pp. $3.

THIS BOOK is as handsome, as distinguished in writing and design as Henry Billings's "Diesel-Electric 4030" of last year. It is the story of the growth of Route 199 in New York State. The author begins it with the deer-runs that first marked its course. Then he tells of the Indians following the deer trails, the early settlers, and then the narrow country roads, often corduroy roads. Then of the dirt road, covered for the first time with a layer of macadam, that led on to the modern asphalt highway, with its steel culverts and bridges. To make the story more interesting he brings into it the personalities of the men who first traveled the road, and who helped to keep it in condition, from the early settlers through the "town meetings" to the modern engineers. With the story are the lithographs, strong and realistic and well designed. It is a beautiful and well-printed book that gives a stunning picture of the growth of America through one of its many important highways.

THE BOYS' BOOK OF MODEL RAILROADING. By Raymond F. Yates. Illustrated with drawings by the author and photographs. New York: Harper & Bros. 172 pp. $2.50.

Mr. Yates's "The Boys' Book of Rockets" has satisfied even older boys whose knowledge of rockets and space ships amazes their parents and their teachers. In this he makes model railroads not only a hobby that boys can share with their fathers, but a serious hobby in which science plays a large part. His first chapter presupposes that the owner of a model railroad will need to know a good deal about electricity. Then he goes on to locomotives and the source of their power, remote control, switches, signals, and the advantages of a schedule. His chapter on the scenery that a boy can make for a setting will fascinate not only boys, but girls. One sentence is characteristic of his approach to his hobby: "It may be well, however, to do some pretty solid thinking about this scenery business before we go off half-cocked and produce something that either will not satisfy us or that will not fit our track and other equipment to best advantage." All through the book one feels the honesty and integrity of the author. His explanation and advice should mean happy and profitable hours for boys who own a model railroad.

ATOMS AT WORK: A Preview of Science. By George P. Bischof. Drawings by Jere Donovan. New York: Harcourt, Brace & Co. 130 pp. $2.25.

It would be hard to find a better book than this for an understanding of the actions of molecules and atoms and their effect upon the science of atomic development and use. It is so clear in its exposition that even a rather stupid layman can get the distinction between a fission and a fusion bomb. All through the book the author stresses the use of the atom in peace rather than in war. Perhaps because the book grew out of questions asked by the writer's son it is so uncomplicated and clear. If it was intended for the younger generation, it has a definite value for unscientifically minded adults.

GUIDED MISSILES, ROCKETS AND TORPEDOES. By Frank Ross, Jr. New York: Lothrop, Lee & Shepard. 186 pp. $2.75.

The author of "The Young People's Book of Jet Propulsion" presents here a readable account of the development of guided missiles, bringing it completely up-to-date. He begins with the history of guided weapons which goes back to the early fifteenth century. Then he goes on to the story of guided missiles in Germany before and during the Second World War, in the United States during and since the war, and in other countries during the last decade. His last chapter describes the possible future of rockets in both war and peace.

ROCKETS, JETS, GUIDED MISSILES AND SPACE SHIPS. By Jack Coggins and Fletcher Pratt. New York: Random House. No paging. $1.

Jack Coggins's fine drawings, printed in black and white and in color, made this look at first like a picture book. It is really a highly technical affair—up-to-date, practical, and thorough—on a subject that fascinates older boys. It should be very popular.

TELEVISION STORY. By John J. Floherty. With thirty-two illustrations from photographs. Philadelphia: J. B. Lippincott & Co. 160 pp. $2.75.

John Floherty is too well known as a writer to need comment here. In this he covers the field of television in a way that makes his analysis both complete and compact. The first two

—From "Easy Puppets."

chapters tell of its beginnings and its development. Then he goes on to the technicians, the actors and their director, and the people who watch the screen. In many cases the story is told through individuals who are either scientists, actors, or directors, or advertising men and members of the "watching" public. There are two sections of excellent photographs.

WEATHER: HOW IT WORKS. By Herman Schneider. Pictures by Jeanne Bendick. New York: Whittlesey House. 192 pp. $2.75.

The supervisor of science in the elementary schools of New York City explains in this attractive book the effect of the sun's heat, of moisture, and of air currents on weather in the different zones of the earth. He offers simple experiments that can be carried out with everyday tools to prove his thesis. Jeanne Bendick's drawings are exceptionally good. They show, as a chart shows, the method of proving the given facts. They have grace and humor as well. Younger boys and girls will find this interesting and rewarding. Perhaps they will especially like the chapter on thunder and lightning and on tornadoes and hurricanes.

PATTERNS IN THE SKY. By W. Maxwell Reed. Illustrated by D. F. Levett Bradley. New York: William Morrow & Co. 125 pp. $2.50.

Maxwell Reed's astronomy, "The Stars for Sam," has become almost a classic. This is a different treatment of the stars and the constellations. He tells the story first of the gods in Greek and Roman mythology from whom the constellations and the stars are named. Then he explains their place in the sky. For each one there are two drawings on opposite pages: one of the constellation with the figure it represents outlined, the other of the stars that form it shown as white dots against a black surface. This makes the book a clear guide. One reads the text, looks at the pattern, and then finds it in the sky. The book is written in the friendly, informal style that has made so many friends for Maxwell Reed's earlier books.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GEOGRAPHY CAN BE FUN. By Munro Leaf. Philadelphia: J. B. Lippincott Co. 64 pp. $2.

George, the young hero of this amusing and informing book, learns first that the earth is round and the "why" of daylight and darkness. He then learns that people must of necessity have food, clothing, and shelter and that animals, vegetables, and minerals furnish these necessities. How the world's goods are distributed is explained with illustrations. In fact, George learns the essential things about world geography, and in learning George has a highly amusing time. Humor characterizes the drawings. We especially admire the moose and the bear on page 55.

PLAY WITH VINES. By Millicent F. Selsam. Illustrated by Fred F. Scherer. New York: William Morrow & Co. 63 pp. $2.

Although this book is designed for children, with large type and many very attractive drawings, it will certainly be of interest to adult gardeners. It is a detailed story of the habits of common vines: how they grow, what they feed on, how you can watch and check their growth through experiments that are simple and unfailingly fascinating. The illustrations are lovely in design.

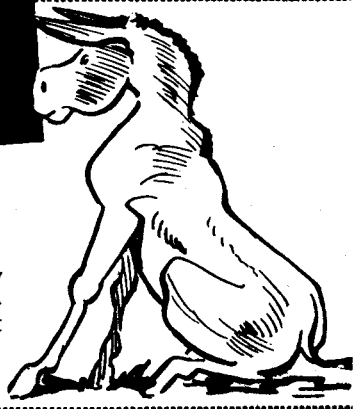
BIRTHDAY PARTIES FOR BOYS AND GIRLS FROM ONE TO FOURTEEN. By Mary Grosvenor Ellsworth. New York: Woman's Press. 155 pp. $2.50.

This book is so good that it should be a "must" for all mothers. Obviously, Mrs. Ellsworth is a most experienced lady, not only as a mother but as a food and party specialist. Her style is brisk, humorous, and objective. She tells us how to prepare for the party beforehand, giving all the recipes for the food that is to be served. She suggests games and stresses the importance of having the games fit the age of the group. She explains logically and with great tolerance the mental and emotional effect of a "good' party on the children themselves. In speaking of her own childhood she says: "It (a party) satisfied in me the yearning every child has for an occasion when one is honestly and legitimately important, the center of the stage, the special one. Children need this just as much as they need vitamins, and it has a truly mysterious effect upon their mental growth." Her age groups are three: one to six, seven to twelve, twelve to fourteen. Her last chapter, on handling parents, is a model of good taste, good humor, and good sense.

They'll be calling for

DODD, MEAD

Books for Young Readers



Hirum, the Hillbilly

PHIL STONG, author, and **KURT WIESE,** artist, again collaborate in the liveliest yarn of the year about an Arkansas mule that helps to outsmart two city slickers.

Anyone from 12 up. $2.75

Jersey Rebel

By KENSIL BELL. The stirring story of a boy who helped Washington in the dark days of the Revolution.

For older boys. $2.50

Sailor Jim's Cave

By W. J. "PAT" ENRIGHT. A mystery tale of buried treasure in Florida. Line drawings by the author.

Boys 10-14. $2.75

The Search for the Gold Fishhook

By ELEANOR HOFFMANN. An American boy's quest for a rare gold fishhook in modern Colombia. KURT WIESE illustrations.

Boys 8-12. $2.50

The Young Marchesa

By SHEILA DAVIES. Francesca, young Marchesa of Malta, overcomes intrigue and opposition in returning to her island heritage. Line drawings by BERTOGLIO.

Older girls. $2.75

Trail of the Pinto Stallion

By J. PAUL LOOMIS. Adventures of a young boy and a pinto stallion in the dangerous Blackfoot-Crow Indian Wars.

Older boys. $2.50

Joan Foster in Europe

By ALICE ROSS COLVER *(with* JACK *and* PHYLLIS COLVER). With college days over, Joan goes to Europe for study—and for fun, too.

Older girls. $2.50

Treasure Box Mystery

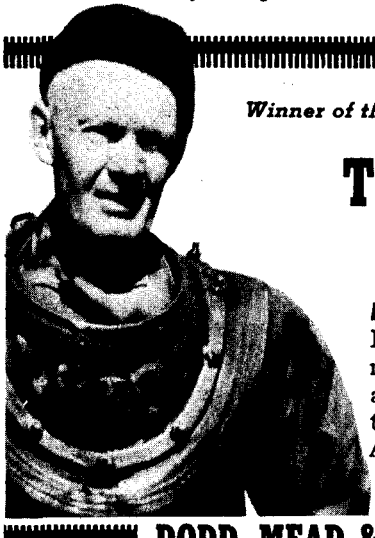
By JANE SELKIRK. The Ethridge Acres youngsters are merrily and excitingly mixed-up in another mystery

Boys and girls 10-14. $2.50

True Tales of Buried Treasure

By EDWARD ROWE SNOW. Treasure yet to be found, and treasure already discovered—in true stories packed with excitement and adventure. Illustrated from photographs.

Ageless. $3.00



Winner of the Boys' Life*—Dodd, Mead Prize Competition*

The Secret of the Undersea Bell

By JOHN SCOTT DOUGLAS. How Ronnie Nordhoff solved the exciting mystery of the bell that the California abalone divers heard tolling beneath the sea. A real prize story, in the best American tradition, for older boys. $2.50

At all bookstores

DODD, MEAD & COMPANY • NEW YORK

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Stories to Entertain Young People

WINDRUFF OF LINKS TOR

By Joseph E. Chipperfield. The story of a half-wild dog and the choice he had to make between man and nature.

Ages 14 up. $3.00

SLEEPING MINES

By Gertrude Finney. "An exceptionally good [mining] story for older boys and girls."

—*Saturday Review.*

Ages 12-16. $2.50

BEHOLD YOUR QUEEN!

By Gladys Malvern. "A colorful presentation of the Bible story of Esther."— *Virginia Kirkus.*

Ages 14 up. $2.50

THREE GOLDEN NOBLES

By Christine Price. The vivid adventures of a young apprentice painter who rebels at being a serf. Ages 10-14. $2.75

WILD HORSES OF RAINROCK

By William Marshall Rush. It's tough going for Dan on his uncle's ranch until he discovers a herd of horses.

Ages 12-16. $2.50

THE STEADFAST HEART

By Mary Wolfe Thompson. "An excellent novel about youngsters who have no family and want to 'belong'."—*Boston Post.*

Ages 12-16. $2.50

ON MY HONOR

20 Stories from *The American Girl* selected and edited ***by Marjorie Vetter.*** Readers hailed these as their favorites.

Ages 12-16. $2.75

At all bookstores

Send for catalogue of Junior Books

LONGMANS, GREEN AND COMPANY

55 Fifth Avenue, New York 3

Briefs on the Year

Biography & History

ANDREW JACKSON: An Initial Biography. By Genevieve Foster. New York: Charles Scribner's Sons. 112 *pp.* $2.
This is the third of Miss Foster's "initial biographies." Like the others, it is for younger boys and girls with illustrations by the author, printed in blue and pink. It is a lively tale of the boy and young man who became "Old Hickory" to the nation.

PETER ZENGER: Fighter for Freedom. By Tom Galt. Illustrated by Ralph Ray. New York: Thomas Y. Crowell Co. 242 *pp.* $3.
In these days when freedom of the press is one of the great issues this fine story of a printer in Colonial times in America who had courage and brains to fight for freedom in the printed word is particularly timely. It is a book that will interest adults as well as the older boys and girls.

CHRISTOPHER COLUMBUS AND HIS BROTHERS. Written and illustrated by Amy Hogeboom. New York: Lothrop, Lee & Shepard. 188 *pp.* $2.50.
The story of Columbus, with emphasis on his personal life, told for younger boys and girls. Illustrated with line drawings.

CORTES OF MEXICO. By Ronald Syme. Illustrated by William Stobbs. William Morrow & Co. 191 *pp.* $2.50.
Reviewed September 22.

WILL ROGERS, YOUNG COWBOY. By Guernsey Van Riper, Jr. Indianapolis: The Bobbs-Merrill Co. 196 *pp.* $1.75.
Reviewed June 9.

INDIAN HEROES. By J. Walter McSpadden. New York: Thomas Y. Crowell Co. 305 *pp.* $2.50.
Reviewed May 12.

THE STORY OF ARTURO TOSCANINI. By David Ewen. New York: Henry Holt & Co. 142 *pp.* $2.50.
Reviewed May 12.

JOHN WESLEY. By Mary McNeer and Lynd Ward. Nashville: Abingdon-Cokesbury Press. 96 *pp.* $2.50.
Reviewed May 12.

THE LAND OF THE ITALIAN PEOPLE. By Frances Winwar. Illustrated from photographs. Philadelphia: J. B. Lippincott Co. 128 *pp.* $2.50.
This latest in The Portraits of the Nations Series is a combination of the history of Italy and a description of the land as it is today and its people. There is a chapter on the art and literature, and thirty-two photographic illustrations.

TOWN MEETING MEANS ME. By Mina Turner. Illustrated by Lloyd Coe. Boston: Houghton Mifflin Co. 48 *pp.* $1.50.
Following their successful book for younger children, "U.S. Means Us," this author and artist tell the story of small towns that are governed by a board of selectmen and the town meeting.

SEVEN THOUSAND ISLANDS: The Story of the Philippines. By Cornelia Spencer. New York: Aladdin Books. 105 *pp.* $2.
This story of the struggle for freedom and of the Pacific part of the Second World War centrs on the personalities of Carlos Romulo and of President Quezon. Throughout the struggle the tie of brotherhood between the United States and the Philippines is stressed.

PEOPLE ARE IMPORTANT. By Eva Knox Evans. Illustrated by Vana Earle. Capitol Publishing Co. 86 *pp.* $2.50.
Reviewed July 21.

THE PICTURE STORY OF ALASKA. By Hester O'Neill. Pictures by Ursula Koering. New York: David McKay. No paging. $2.50.
Reviewed July 21.

THE BOOK OF KNOWLEDGE ANNUAL. New York: The Grolier Club. 424 *pp.* $7.50.
Reviewed May 12.

THE APACHE INDIANS: Raiders of the Southwest. By Sonia Bleeker. Illustrated by Althea Karr. New York: William Morrow & Co. 157 *pp.* $2.
Reviewed May 12.

COONSKIN FOR A GENERAL. By Alma B. Weber and Others. Illustrated by Kurt Werth. New York: Aladdin Books. 313 *pp.* $3.
Nineteen short stories of the very early days in nineteen American cities by different writers, including Carl Carmer, Emma Brock, Elizabeth Yates, Katherine Shippen, etc. The stories are based on historical facts, but the characters are fictional.

AMERICANS BEFORE COLUMBUS. By Elizabeth Chesley Baity. New York: The Viking Press. 256 *pp.* $4.
Reviewed July 21.

THE STORY OF THE WORLD. By Jawaharlal Nehru. Sketches by Richard Albany. New York: The John Day Co. 128 *pp.* $2.50.
Reviewed May 12.

THE SEA HUNTERS: Indians of the Northwest Coast. By Sonia Bleeker. New York: William Morrow & Co. 159 *pp.* $2.
Reviewed September 22.

Picture Books

BEAR PARTY. By William Pène du Bois. New York: The Viking Press. No paging. $2.
This distinguished illustrator, working with color, presents a gay little picture book about the teddy bears at a costume ball in Koala Park, Australia. The little bears are very funny in their costumes. It is a book that small children will treasure.

PETUNIA AND THE SONG. Written and illustrated by Roger Duvoisin. New York: Alfred A. Knopf. No paging. $1.75.
Roger Duvoisin's amusing goose tries to sing but finds instead that a song has been made for her and recorded for the phonograph. A large picture book in color.

OLD SILVERSIDES. By Edith Thacher Hurd. Illustrated by Clement Hurd. New York: Lothrop, Lee & Shepard. No paging. $1.50.
Old Silversides is a bus that runs from New York to Bigger Town. End-papers and many drawings, printed in gray and blue, show the route and tell the story.

ME AND THE BEARS. By Robert Bright. New York: Doubleday & Co. No paging. $1.25.
Small children have always liked Robert Bright's story of the friendly little ghost "Georgie." This is about a child who saw the bears in the zoo and dreamed that they came to her house and played with her. The drawings tell the story.

FLIP AND THE MORNING. Story and pictures by Wesley Dennis. New York: The Viking Press. No paging. $2.
A picture book about Wesley Dennis's little colt who likes to get up early and wake up everyone else on the farm. It introduces a very amusing goat and other farm animals.

SUMMER IS FUN. By Lavinia R. Davis. Pictures by Hildegard Woodward. New York: Doubleday & Co. 49 *pp.* $2.50.
A picture book that tells of Tippy and Gil in the country. The many illustrations are printed in green and a touch of red.

MR. T. W. ANTHONY WOO. By Marie Hall Ets. New York: The Viking Press. 55 *pp.* $2.
Reviewed April 21.

JEANNE-MARIE COUNTS HER SHEEP. By Françoise. New York: Charles Scribner's Sons. No paging. $2.
Reviewed April 21.

BLUNDERBUS. By Phyllis McGinley. Illustrated by William Wiesner. Philadelphia: J. B. Lippincott Co. No paging. $2.
Reviewed March 17.

LITTLE OWL INDIAN. Story and pictures by Hetty Burlingame Beatty. Boston: Houghton Mifflin Co. 32 *pp.* $2.25.
Reviewed April 21.

THE WILD LITTLE HONKER. Story by Dorothy Child Hogner. Pictures by Nils Hog-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ner. New York: Oxford University Press. No paging. $1.50.
Reviewed May 12.

CHUGGY AND THE BLUE CABOOSE. By Lydia and Don Freeman. New York: The Viking Press. 48 pp. $2.50.
Reviewed June 9.

HENRIETTA THE FAITHFUL HEN. By Kathleen Hale. New York: Coward-McCann. 32 pp. $2.
Reviewed July 21.

POLLY'S OATS. Story and pictures by Marc Simont. New York: Harper & Bros. No paging. $1.75.
Reviewed September 22.

FINDERS KEEPERS. By Will and Nicholas. New York: Harcourt, Brace & Co. No paging. $2.
Reviewed September 22.

Younger Boys & Girls

AMANDA AND THE BEAR. By Tasha Tudor. New York: Oxford University Press. No paging. $1.75.
Amanda adopted the bear when he was very small, and he grew up to be a member of the family. But he frightened the guests, so Amanda gave him to a zoo. She often visited him and brought him sugar buns. A charming little book by an artist that all children love.

HILL RANCH. By Rutherford Montgomery. Illustrated by Barbara Cooney. New York: Doubleday & Co. 200 pp. $2.50.
One summer on a ranch in California Obie is just a "chore boy" for the Andrews family, but he does such good work that they decide to adopt him. The cat, Stumpy, is an outstanding character in this story by the author of "Kildee House."

THE SQUIRREL THAT REMEMBERED. Written and illustrated by Dana Saintsbury. New York: The Viking Press. 63 pp. $2.
The squirrel that remembered is Grandmother Nutcracker, who lived with her family in Central Park. She had come, when young, from England and loved to tell her grandchildren stories about the voyage. Her story is illustrated with very attractive line drawings of the Nutcracker family and of Central Park.

THE 69th GRANDCHILD. By Mabel Leigh Hunt. Illustrated by Elinore Blaisdell. Philadelphia: J. B. Lippincott Co.
Grandpa and Grandma Bright had ten sons, ten daughters-in-law, and sixty-nine grandchildren. The sixty-ninth was Susie Henrietta, and this is her story. It has many full-page illustrations and a very nice title page.

PAPA SMALL. By Lois Lenski. New York: Oxford University Press. No paging. $1.25.
This is the tale of Cowboy Small's family, who owns the Little Automobile. It is printed in blue and black.

GIDDY-AP, GIDDY-AP! By Charlotte Steiner. New York: Doubleday & Co. No paging. $1.25.
The author-artist who created "Kiki" presents Dickie, a very young cowboy engaged in saving a frog, three puppies, and a duckling which do not want to be saved. Finally Dickie does save a small girl from a goat. Amusing pictures printed in red, yellow, and brown.

BRONCO CHARLIE: Rider of the Pony Express. By Henry V. Larom. Illustrated by Wesley Dennis. New York: Whittlesey House. 48 pp. $2.
Charlie was only eleven, but he had been a cowboy practically all his life. In an emergency he was allowed to take the U.S. mail from Sacramento to Placerville. A good story with particulary good drawings in black and white.

PEANUT. By Ruth and Latrobe Carroll. New York: Oxford University Press. 48 pp. $1.75.
Peanut was a tiny dog, so small that he fitted into a tea cup. His adventures are told in text and pictures printed in black and brown. It is an attractive little book.

THE GHOST HOLLOW MYSTERY. By Page Carter. Illustrated by Fred Collins. Philadelphia: J. B. Lippincott Co. 156 pp. $2.
A story of four children and three dogs who spend the summer at their grandmother's farm, where they discover two gangsters hiding in a deserted cabin.

The Latest Great Story by

JACK O'BRIEN

author of the famous

SILVER CHIEF *books...*

ROYAL RED

COLT OF THE ROYAL MOUNTED

Here it is! Readers have long been waiting for another *Silver Chief* book. The Mounties, a fiery sorrel horse, the Eskimo Husky, *Silver Chief III*, and a quick-witted Indian lad combine forces to track down a brutal killer in the wilds of British Columbia. Published posthumously, this book, says **Virginia Kirkus,** overflows with "solid action that should please young teens and admirers of *Silver Chief, Dog of the North.*" Illustrated by Kurt Wiese. $2.50

Two New "Distinguished Novels" in the LAND OF THE FREE *Series*

LAND OF THE FREE

THE BECKONING HILLS—A STORY OF THE ITALIANS IN CALIFORNIA. *By Joseph Gage.* A stirring tale of two Italian immigrant boys fired with the ideal of individual liberty, and their contribution to California vineyards. Illustrated by Floyd Torbet. $2.50

SEEK THE DARK GOLD—A STORY OF THE SCOTS FUR TRADERS. *By Jo Evalin Lundy.* An action-packed pioneer story spiced with Indian treachery and fierce rivalry between British and American fur traders in the Columbia River valley during 1811. Illustrated. $2.50

MYSTERY MINE—*By Kenneth Sinclair.* Uranium deposits in an abandoned mine, the F.B.I. on a manhunt, shadows of the A-bomb in the background make this a top mystery thriller for today's teenagers. Illustrated by Sidney Quinn. $2.50

CAPTAIN JEEP—*By F. E. Rechnitzer.* Floods, model plane races and sabotage make for thrilling reading after two youngsters walk aboard the houseboat *S. S. Esmeralda* and meet that doughty old adventurer, Captain Jeep. Illustrated. $2.50

CHILD LIFE STORY BOOK—*Selections by Anne Samson,* Editor of *Child Life.* Thirty-two stories selected as the best "read-aloud" material from *Child Life* are collected here on the anniversary of that famous magazine's thirtieth year of publishing. Illustrated. For ages 3 to 6. $2.50

THE PECULIAR MISS PICKETT—*By Nancy Julian.* Here's a magical baby sitter who will keep any youngster fascinated for many an evening. "Entertaining whimsey" . . . *Phila. Inquirer.* Illustrated by Don Cooke. $1.50

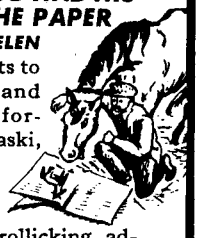
At your bookstore • **JOHN C. WINSTON** • *Phila.*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A treasury of new LIPPINCOTT BOOKS for Boys and Girls

Phyllis McGinley

THE HORSE WHO HAD HIS PICTURE IN THE PAPER



Illustrated by HELEN STONE. In his efforts to become a hero and bring fame and fortune to Mr. Polaski, Joey, the irrepressible Horse Who Lived Upstairs, has some rollicking adventures — all gaily illustrated by Helen Stone at her best.

Ages 6-10. $2.00

Mabel Leigh Hunt

THE 69th GRANDCHILD

Illustrated by ELINORE BLAISDELL. A sparkling story of a little girl who has two sisters and a brother and *sixty-five cousins* — and what she does to make her gift to her grandparents different from all the others.

Ages 7-11. $1.75

Ann Roos

THE ROYAL ROAD:

Father Serra and the California Missions. Illustrated by GEORGE STEWART. A revealing and colorful biography of Father Junipero Serra and his famous journeys from Mexico to California to establish Franciscan missions for the Indians. Ages 12-16. $2.75

Miriam Clark Potter

THE LITTLEBITS. ***Illustrated by MIRIAM and ZENAS POTTER.*** The Littlebits are a family of tiny, merry creatures who live in Magic Meadow. They had mice for horses, dined sumptuously off one strawberry and had wonderful and exciting adventures.

Ages 5-10. $1.75

Harold McCracken

THE FLAMING BEAR

Frontispiece by PAUL BRANSOM. A thrilling tale about an Aleutian boy in his "one-man" hunt for a fabulous bear in Northern Alaska, with an unusual and eerie twist. A worthy addition to the series of fine animal books by Mr. McCracken.

Ages 12-16. $2.50

At all bookstores

J. B. LIPPINCOTT COMPANY

Philadelphia New York

DOWN THE ROAD WITH JOHNNY. By Irene Smith. New York: Whittlesey House. 64 pp. $1.75.
This second book about Johnny tells of the first day of summer vacation, when he goes to spend two weeks on his uncle's farm. Like the first book, it is an understanding, well-written story for younger boys and girls, with very attractive drawings by Kurt Wiese.

PRAIRIE SCHOOL. By Lois Lenski. Philadelphia: J. B. Lippincott Co. 196 pp. $2.75.
The latest of Miss Lenski's regional stories tells of the farm children of South Dakota who go to a little rural school on the prairie. It is illustrated with many of her characteristic drawings.

ANN OF BETHANY. By Georgiana Dorcus Ceder. Illustrated by Helen Torrey. Nashville: Abingdon-Cokesbury Press. 96 pp. $2.
Reviewed June 9.

SMOKE ABOVE THE LANE. By Meindert DeJong. Illustrations by Girard Goodenow. New York: Harper & Bros. 64 pp. $1.75.
Reviewed May 12.

LUCY'S LEAGUE. By Grace Allen Hogarth. Illustrated by Nora S. Unwin. New York: Harcourt, Brace & Co. 208 pp. $2.50.
Reviewed March 17.

THE CRUMB THAT WALKED. By Charles Norman. Pictures by Margaret Bloy Graham. New York: Harper & Bros. 52 pp. $1.75.
Reviewed March 17.

PLANTONIO, THE PRIDE OF THE PLAINS. Illustrated by Dick Jones. New York: Harcourt, Brace & Co. No paging. $1.50.
Reviewed April 21.

SWIMMING HOLE. By Jerrold Beim. Pictures by Louis Darling. New York: William Morrow & Co. No paging. $2.
Reviewed April 21.

RUSTY AT RAM'S HORN RANCH. By Shannon Garst. Illustrated by Raymond Creekmore. Nashville: Abingdon-Cokesbury Press. 191 pp. $2.50.
A good story of a boy on a Sheep Ranch in Colorado. The illustrations are exceptionally good.

PETE OF ICE BAY. By Frank Illinworth. Illustrated by R. M. Powers. New York: Coward-McCann. 247 pp. $2.75.
An excellent adventure story of Baffin Land in the Far North. Pete hunts with the Eskimos through the long Arctic winter. It is illustrated with strong black-and-white drawings.

THE QUARRY ADVENTURE. By Lee Kingman. Illustrated by Barbara Cooney. New York: Doubleday & Co. 209 pp. $2.50.
Miss Kingman sets this story again in the Finnish-American colony on Cape Ann. It is about Lauri Sironen and a "city girl," Garnet, who together solve the mystery of the accident to his father in the quarry.

THE GOLDEN ROOT. By William O. Steele. Illustrated by Fritz Kredel. New York: Aladdin Books. 76 pp. $1.75.
An historical story for little children in which Ginnie finds the ginseng root that solved the family troubles. The scientist André Michaux is a character. Unusually good illustrations.

PERILOUS VOYAGE. By Elsie Ball. Illustrated by Ralph Ray. Nashville: Abingdon-Cokesbury Press. 128 pp. $1.75.
The tale of a boy in the Isaurian Mountains of Turkey who is captured by the Romans and taken on the ship that is carrying the Apostle Paul to Rome. Rufus is a natural, likable boy, and the story succeeds in giving a convincing picture of the period.

PETER THE STORK. By Margarite Vaygouny. Illustrated by George and Doris Hauman. New York: The Macmillan Co. 109 pp. $2.25.
Peter was too weak to fly south with the other storks in the fall, so he stayed with Greta and became the pet of the whole family. A charming story of Denmark with many illustrations.

RED HEAD. By Edward Eager. Illustrated by Louis Slobodkin. Boston: Houghton Mifflin Co. 24 pp. $1.25.
An amusing tale in verse about a small boy with very red hair. The illustrations are in color.

THE CATNIP MAN. By Ruth Langland Holberg. With pictures by Lisl Weil. New York: Thomas Y. Crowell Co. 116 pp. $2.50.
How Bab and Nancy and their neighbors built a new house for the Catnip Man. A tale of Gloucester with many effective black and white illustrations.

TOO MANY TURTLES. Written and illustrated by Emma Brock. New York: Alfred A. Knopf. 89 pp. $2.50.
A lively, amusing tale of two boys who tried to "get rich" by starting a turtle farm. Their menu of chopped meat and fresh lettuce attracted more turtles than they bargained for. Attractive drawings in color and in black and white.

ASK DR. CHRISTMAS. By Edith Dorian. Illustrated by Nora S. Unwin. New York: Whittlesey House. 144 pp. $2.25.
To be reviewed in December.

AZOR AND THE BLUE-EYED COW: A Christmas Story. By Maude Crowley. Pictures by Helen Sewell. New York: Oxford University Press. 72 pp. $2.25.
To be reviewed in December.

THE WISHING PEAR. By Elizabeth Coatsworth. Illustrated by Ralph Ray. New York: The Macmillan Co. 64 pp. $2.
This is the second in a series of stories for little children about the settlement and growth of the United States of America. Lydia lived in New Amsterdam. The first pear on her pear tree was a "wishing pear" for peace.

YALLER-EYE. By Thelma Harrington Bell. With illustrations by Corydon Bell. New York: The Viking Press. 88 pp. $2.
The story of Randy Reed and his cat. The scene is the Great Smoky Mountains, and Randy is the hero of an earlier book—"Mountain Boy." Beautiful black-and-white illustrations of the mountain country.

FINDERS KEEPERS. By Myra Reed Richardson. Illustrated by Don Freeman. New York: The Viking Press. 190 pp. $2.50.
A very amusing tale about two boys and a large St. Bernard dog called Cricket. The scene is a village in Connecticut, and the action is funny and rather exciting all the way through the story.

SANDY'S SPURS. By Lavinia Davis. Illustrated by Grace Paull. New York: Doubleday & Co. 246 pp. $2.50.
An interesting account of an old house in Virginia and the summer that Sandy spent there. There are a "mystery" and a number of good characters.

THE FRIENDS. By Esther Buffer. Illustrations by Constance Forsyth. Austin, Texas: The Steck Co. 58 pp. $2.
This story of two boys in the little town of Concarneau in Brittany is illustrated with unusual pictures in color. The end-papers are maps of Concarneau printed in dark blue and white.

SKIT AND SKAT. Story and pictures by Morgan Dennis. New York: The Viking Press. 42 pp. $1.50.
Reviewed May 12.

HORACE, THE HOUND THAT HOWLED. Story and pictures by Ruth M. Collins. New York: Dodd, Mead & Co. No paging. $2.
Reviewed May 12.

THE MOUSEWIFE. By Rumer Godden. With pictures by William Pène du Bois. New York: The Viking Press. 47 pp. $2.
Reviewed May 12.

THE BELLS ON FINLAND STREET. By Lyn Cook. Illustrated by Stanley Wyatt. New York: The Macmillan Co. 197 pp. $2.50.
Reviewed May 12.

SADDLE FOR HOSKIE. By Elizabeth Pack. Illustrated by Manning deV. Lee. Nashville: Abingdon-Cokesbury Press. 128 pp. $1.50.
Reviewed May 12.

LION BOY'S WHITE BROTHER. By Alden G. Stevens. Illustrated by T. Sinnickson. Philadelphia: J. B. Lippincott Co. 241 pp. $2.50.
Reviewed May 12.

WHITEY AND THE RUSTLERS. By Glen Rounds. New York: Holiday House. 32 pp. $1.25.
Reviewed May 12.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JOCKIE. By Lilla Stirling. Illustrated by Bob Meyers. New York: Charles Scribner's Sons. 202 pp. $2.
Reviewed May 12.

NILS, THE ISLAND BOY. Written and illustrated by Hedvig Collin. New York: The Viking Press. 92 pp. $2.
Reviewed May 12.

SING-A-LONG SARY. By Margaret and John Travers Moore. Illustrated by John Moment. New York: Harcourt, Brace & Co. 150 pp. $2.
Reviewed May 12.

READ TO ME ABOUT THE LITTLEST COWBOY. By Inez Hogan. New York: E. P. Dutton Co. 45 pp. $1.50.
Reviewed June 9.

THREE BOYS AND A LIGHTHOUSE. By Nan Hayden Agle and Ellen Wilson. Illustrated by Marian Honigman. New York: Charles Scribner's Sons. 101 pp. $2.
Reviewed June 9.

SUMMERFIELD FARM. By Mary Martin Black. Illustrated by Wesley Dennis. New York: The Viking Press. 143 pp. $2.50.
Reviewed June 9.

DOLLAR FOR LUCK. By Elizabeth Coatsworth. Illustrations by George and Dora Hauman. New York: The Macmillan Co. 154 pp. $2.25.
Reviewed June 9.

THE STORY OF SERAPINA. By Anne H. White. Illustrated by Tony Palazzo. New York: The Viking Press. 128 pp. $2.50.
Reviewed August 18.

UP AND DOWN THE RIVER. By Rebecca Caudill. Pictures by Decie Merwin. Philadelphia: The John C. Winston Co. 115 pp. $2.
Reviewed August 18.

THE SAUCEPAN JOURNEY. By Edith Unnerstad. Illustrations by Louis Slobodkin. New York: The Macmillan Co. 180 pp. $2.50.
Reviewed August 18.

BERTRAM AND HIS MARVELOUS ADVENTURES. By Paul T. Gilbert. New York: Dodd, Mead & Co. 175 pp. $2.50.
Reviewed August 18.

NINE LIVES: Or the Celebrated Cat of Beacon Hill. By Edward Fenton. Illustrated by Paul Galdone. New York: Pantheon Books. 64 pp. $2.50.
Reviewed July 21.

WHEN JENNY LOST HER SCARF. By Esther Averill. New York: Harper & Bros. 32 pp. $1.50.
Reviewed September 22.

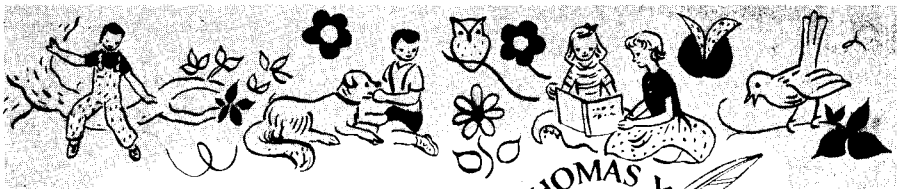
WAGGLES AND THE DOG CATCHER. By Marion Beldon Cook. Illustrated by Louis Darling. New York: William Morrow & Co. 64 pp. $2.
Reviewed September 22.

Older Boys & Girls

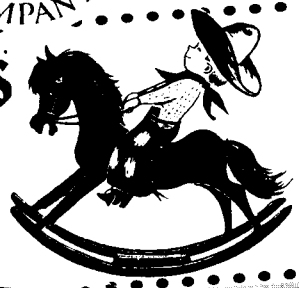
THE LOST KINGDOM. By Chester Bryant. Illustrated by Margaret Ayer. New York: Julian Messner. 184 pp $2.75.
This is a story of modern India, but in action and atmosphere it is timeless. A Hindu boy, Rodmika, finds deep in the jungle a buried city where the ancient stones bear the symbol of his family—the "seven-headed cobra." The jungles of India are vividly pictured, and there are mystery and excitement in the story. The illustrations are completely satisfying.

BULLDOZER. By Stephen W. Meader. Illustrated by Edwin Schmidt. New York: Harcourt, Brace & Co. 239 pp. $2.50.
One of the most popular writers of stories for boys has written here one of the best tales on his list. It tells of Bill Crane, who raises a bulldozer from the bottom of a Maine lake and starts a business as a builder and contractor. Bill is an admirable character with typical "young American" pluck and energy.

A SONG FOR JULIE. By Ella Williams Porter. New York: The Macmillan Co. 160 pp. $2.50.
When she had finished college Julie Benson went to Mesquite, New Mexico, to teach music in the public schools. The year that fol-



Books for Boys and Girls from THOMAS Y. Crowell COMPANY



READ ME MORE STORIES

Compiled by the Child Study Association of America

Illustrated by Barbara Cooney. Whenever it's "read aloud" time, your children (and you) will enjoy this collection of 35 stories and verses — about "everyday" and special days, city and country, pets, families, friends. *140 pictures.* Ages 2-6. $2.00

INDIAN FUR *by Glenn Balch.* Adventures in the wild fur-trapping country west of the Missouri River. *Illus. by Robt. Frankenberg.* Ages 10-14. $2.75

WINTER HORSE *by Glenn Balch.* Another authentic Tack Ranch story. *Illus. by Pers Crowell.* Ages 12-16. $2.50

EXPERIMENTS IN OPTICAL ILLUSION *by Nelson F. Beeler and Franklyn M. Branley.* A mixture of science and fun. Clear explanations with graphic diagrams and 102 illustrations. Ages 10-14. $2.00

A RANCH FOR DANNY *by Clyde Robert Bulla.* For the beginning reader — a well-plotted story of the West today. *36 illustrations by Grace Paull.* Ages 7-10. $2.50

PETER ZENGER *by Tom Galt.* The true story of a famous printer and the fight for freedom of the press in the New World. *Illus. by Ralph Ray, Jr.* Ages 10-14. $3.00

ODD PETS *by Lilo Hess and Dorothy Childs Hogner.* 115 photographs by a *Life* photographer — plus an informative text. Ages 8-12. $3.00

THE CATNIP MAN *by Ruth Langland Holberg.* A funny story for the beginning reader. *82 illus. by Lisl Weil.* Ages 7-10. $2.50

ROSE BOWL LINE BACKER *by C. Paul Jackson.* A lively story of the captain of the Michigan football team. Sequel to *Rose Bowl All American.* Ages 12-16. $2.50

GOZO'S WONDERFUL KITE *by W. Ryerson Johnson.* A mystery story of present-day Japan. *Color illus. by Lois Lignell.* Ages 7-10. $2.50

A PAIR OF CAPTAINS *by Harold Keith.* The reactions of a high school basketball captain to a smart newcomer. Perfect for slow readers. *Illustrated.* Ages 10-14. $2.50

SHOOT FOR A MULE *by E. H. Lansing.* Rollicking tale of the Kentucky mountains. *Illus. by Susanne Suba.* Ages 7-10. $2.00

THE TREES KNEEL AT CHRISTMAS *by Maud Hart Lovelace.* A modern miracle story laid in Brooklyn — by the author of the Betsy-Tacy books. *Illustrated.* Ages 8-12. $2.50

PRESIDENTS OF THE UNITED STATES *by Jane and Burt McConnell.* Lives of our Presidents, stressing boyhood, family life, and achievements. *Illus. by Constance Joan Naar.* Ages 12-16. $3.00

SACRAMENTO SAM *by David William Moore.* Hair-raising tale of Gold Rush days. *Illus. by Henry C. Pitz.* Ages 10-14. $2.50

100 STORY POEMS *selected by Elinor Parker.* A well-selected collection from English and American verse. *Illus. by Henry C. Pitz.* Ages 10-16. $3.50

EASY PUPPETS *by Gertrude Pels.* How to make puppets with materials in the home. *103 illustrations by Albert Pels.* Ages 7-10. $2.50

THE AMERICAN BOY ANTHOLOGY *compiled by Franklin M. Reck.* Stories of humor, adventure, sports from *The American Boy. Illus. by Clifford Geary.* Ages 10-16. $3.00

NORMAN BONES, DETECTIVE *by Anthony C. Wilson.* Three English mystery stories. *Illus. by Kurt Werth.* Ages 10-14. $2.00

SIZZLING PAN RANCH *by Lee Wyndham.* Amusing adventures of a family adjusting to a California ranch. *Illus. by Robt. D. Logan.* Ages 10-14. $2.50

All Crowell juveniles are cloth bound.

At all bookstores

THOMAS Y. CROWELL CO., 432 Fourth Ave., New York 16

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DISTINGUISHED BOOKS

FOR BOYS AND GIRLS

THE STORY OF

The Totem Pole

By RUTH BRINDZE, author of *The Gulf Stream* and *The Story of Our Calendar.* The first book for boys and girls about the totem pole of the Northwest Indians. ***Illustrated in four colors by Yetta Kimball.***
Ages 8 up. $2.50

Our Friendly Friends

Story and drawings by LOUIS SLOBODKIN. Delightful verses and pictures in three colors tell of a day in the life of the friendly animals of the farm. Perfect for bedtime and quiet-time. "Completely enchanting . . ."—VIRGINIA KIRKUS.
Picture book age. $2.00

Mary McLeod Bethune

By CATHERINE OWENS PEARE, author of *Mahatma Gandhi,* etc. An inspiring biography of a Negro of indestructible spirit who has become one of America's leading educators. "I thoroughly enjoyed this book . . . an heroic story in the American culture."—EVERETT R. CLINCHY, Pres., The National Conference of Christians and Jews. Ages 12 up. $2.75

It's Mine!

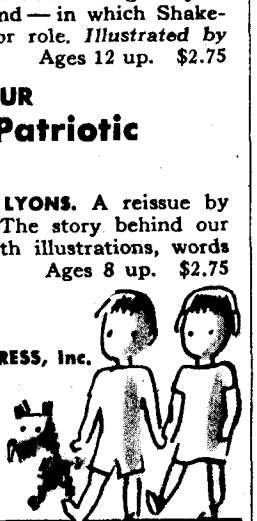
By ELLY McKEAN. The problems of possession and sharing of toys among children, told in story form in photographs and text. It will teach the child the pleasure of sharing and give parents understanding of the problem and its solution. *Introduction by Lawrence K. Frank.*
Ages 3 to 7 — and parents. $2.00

Cue for Treason

By GEOFFREY TREASE. A rousing story of Elizabethan England — in which Shakespeare has a major role. *Illustrated by L. F. Grant.* Ages 12 up. $2.75

STORIES OF OUR American Patriotic Songs

By DR. JOHN H. LYONS. A reissue by popular demand. The story behind our national songs, with illustrations, words and music. Ages 8 up. $2.75



At all bookstores

THE VANGUARD PRESS, Inc.
424 Madison Ave.
N. Y. 17

lowed was a busy, happy one. It brought Julie valuable experience and true romance. This is an interesting, well-written story for older girls.

BETWEEN PLANETS. By Robert A. Heinlein. Illustrated by Clifford Geary. New York: Charles Scribner's Sons. 222 pp. $2.50.
A thrilling tale, set in the indefinite future, about a boy who was born on a space ship and was therefore a citizen of the universe. Venus has rebelled against the "space federation," and Don takes part in the space war.

INDIAN FUR. By Glenn Balch. Illustrated by Robert Frankenburg. New York: Thomas Y. Crowell Co. 248 pp. $2.75.
The story of John Daniels who goes West to find his brother, missing for three years. It was the time when beaver trapping was the magnet that drew men west of St. Louis into the wilderness. John finally finds his brother, who is held by the Blackfeet Indians.

MR. BRADY'S CAMERA BOY. By Frances Rogers. Illustrated by Dudley G. Summers. Philadelphia: J. B. Lippincott Co. 248 pp. $2.75.
Timothy was an apprentice to Mathew Brady, Abraham Lincoln's photographer. His story, set in Washington, brings in many of the famous people of Civil War days.

COYOTE KID. By Lynn Bronson. Philadelphia: J. B. Lippincott Co. 244 pp. $2.50.
The scene of this story of the P Ranch in the West is real, and so are some of the characters. Peter French and his war with Paiute Indians are history. The time is 1880. The imaginative hero, Ty Worden, is a well-drawn character.

ELDER BROTHER. By Evelyn Sibley Lampman. Illustrated by Richard Bennett. New York: Doubleday & Co. 217 pp. $2.50.
An interesting account of the Chinese colony in Portland, Oregon, in 1900. The Chan family have no son, so they adopt the son of a friend in China. Molly, the oldest girl, resents the authority given "Elder Brother." It is a good picture of the old China in contrast with the "Americanized" Chinese.

TANSY FOR SHORT. By Ruth Langland Holberg. New York: Doubleday & Co. 209 pp. $2.50.
Mrs. Holberg has created a very convincing character in Tansy Lee, who lived in Wisconsin just after the end of the Civil War. There are humor and atmosphere in this tale of a Norwegian-American girl and her family.

GUNS IN THE WILDERNESS. By Charles G. Wilson. Illustrated by Bob Meyers. New York: Ives Washburn. 191 pp. $2.50.
An historical story that begins in London in 1665 and goes on to the American colonies and the Indians. The hero, Noell Goffe, is well-drawn, and the action is often tense and exciting.

GALLOWS ROCK. By T. Morris Longstreth. New York: The Macmillan Co. 169 pp. $2.50.
A fine adventure story set on the Gaspé Peninsula. Two brothers go to Gallows Rock to trace the smugglers and join with the Mounted Police to catch them.

FIRE-HUNTER. By Jim Kjelgaard. Illustrated by Ralph Ray. New York: Holiday House. 217 pp. $2.50.
A story of primitive man when fire was used to drive wild animals toward the primitive weapons of the hunters. Hawk, the hero, is the forerunner of more modern methods in hunting and more civilized ways of living.

THE SECRET OF THE UNDERSEA BELL. By John Scott Douglas. New York: Dodd, Mead & Co. 242 pp. $2.50.
An adventure story of the coast of California and the abalone divers there. Ronnie Nordhoff becomes a diver and solves the mystery of the diver's bell that is heard but not seen under water.

STEAMBOAT SOUTH. Written and illustrated by Madye Lee Chastain. New York: Harcourt, Brace & Co. 233 pp. $2.50.
Reviewed September 22.

TALLIE. By Mildred Lawrence. Illustrated by Paul Galdone. New York: Harcourt, Brace & Co. 213 pp. $2.50.
Reviewed September 22.

SLEEPING MINES. By Gertrude E. Finney. New York: Longmans, Green & Co. 241 pp. $2.50.
Reviewed September 22.

HIDDEN HARBOR. By Kathrene Pinkerton. New York: Harcourt, Brace & Co. 278 pp. $2.75.
An excellent adventure story of an island off the coast of Alaska in 1910. It gives a vivid picture of the Tlingit Indians and the ancient art of the totem poles.

NIKOLINE'S ACADEMY. By Margaret Maw. Illustrations by Mabel Woodbury. New York: Oxford University Press. 249 pp. $2.75.
Reviewed August 18.

A LONG WAY TO FRISCO. By Alfred Powers. Illustrated by James Daugherty. Boston: Little, Brown & Co. 186 pp. $2.50.
Reviewed August 18.

TIM'S FIGHT FOR THE VALLEY. By Ralph Edgar Bailey. New York: E. P. Dutton Co. 246 pp. $2.50.
Reviewed August 18.

CHARIOT IN THE SKY. By Arna Bontemps. Illustrated by Cyrus Leroy Baldridge. Philadelphia: The John C. Winston Co. 234 pp. $2.50.
Reviewed July 21.

CENTERBURG TALES. By Robert McCloskey. New York: The Viking Press. 191 pp. $2.50.
Reviewed June 9.

THE LARK IN THE MORN. By Elfrida Vipont. Illustrated by Sandra James. Indianapolis: Bobbs-Merrill Co. 234 pp. $2.50.
Reviewed June 9.

THE ADVENTURES OF WU HAN OF KOREA. By Albert J. Nevins. Illustrated by Kurt Wiese. New York: Dodd, Mead & Co. 244 pp. $2.50.
Reviewed June 9.

FRANCIE. By Emily Hahn. New York: Franklin Watts. 237 pp. $2.50.
Reviewed June 9.

NORTH WOODS WHAMMY. By Clyde Brion Davis. Illustrated by Hargens. Philadelphia: J. B. Lippincott Co. 219 pp. $2.50.
Reviewed May 12.

WILL JAMES' BOOK OF COWBOY STORIES. By Will James. New York: Charles Scribner's Sons. 243 pp. $2.50.
Reviewed June 9.

GINGER PYE. By Eleanor Estes. New York: Harcourt, Brace & Co. 250 pp. $2.50.
Reviewed May 12.

A NICKEL FOR ALICE. By Frances Salomon Murphy. Illustrated by Mabel Jones Woodbury. New York: Thomas Y. Crowell Co. 184 pp. $2.50.
Reviewed May 12.

THE MYSTERY OF THE POLLY HARRIS. By Mary Treadgold. Illustrated by Pat Marriott. New York: Doubleday & Co. 247 pp. $2.50.
Reviewed May 12.

SUNFLIGHT. By Elizabeth B. Meigs. Illustrated by George Avison. New York: E. P. Dutton & Co. 118 pp. $2.50.
Reviewed May 12.

QUEST OF THE SAGES' STONE. By Nathan Reinherz. Illustrated by Henry C. Pitz. New York: Thomas Y. Crowell Co. 262 pp. $2.75.
Reviewed May 12.

AVALANCHE PATROL. By Montgomery M. Atwater. New York: Random House. 247 pp. $2.50.
Reviewed May 12.

JEFF WHITE: YOUNG TRAPPER. By Lew Dietz. Illustrated by William Moyers. Boston: Little, Brown & Co. 191 pp. $2.50.
Reviewed May 12.

LODESTAR: Rocket Ship to Mars. By Franklyn M. Branley. New York: Thomas W. Crowell Co. 248 pp. $2.50.
Reviewed May 12.

ORGANDY CUPCAKES. By Mary Stolz. New York: Harper & Bros. 213 pp. $2.50.
Reviewed May 12.

HETTY OF THE GRAND DELUXE. By Florence Crannell Means. Illustrated by Helen Blair. Boston: Houghton Mifflin Co. 188 pp. $2.50.
Reviewed May 12.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RIDE OUT THE STORM. By Margaret E. Bell. New York: William Morrow & Co. 256 pp. $2.50.
Reviewed May 12.

CALLING FOR ISABEL. By Virginia Murrill Jeffries. New York: Longmans, Green & Co. 177 pp. $2.25.
Reviewed May 12.

PEDDLER'S GIRL. By Elizabeth Howard. New York: William Morrow & Co. 240 pp. $2.50.
Reviewed May 12.

RIDE OUT SINGING. By Alice F. Loomis. New York: Whittlesey House. 224 pp. $2.50.
Reviewed May 12.

THE WABASH KNOWS THE SECRET. By Elizabeth Hamilton Friermood. Illustrated by Grace Paull. New York: Doubleday & Co. 239 pp. $2.50.
Reviewed May 12.

CLASS RING. By Rosamond du Jardin. Philadelphia: J. B. Lippincott Co. 207 pp. $2.50.
Reviewed May 12.

TRISH. By Margaret Maze Craig. New York: Thomas Y. Crowell Co. 243 pp. $2.50.
Reviewed May 12.

CATCHPENNY STREET. By Elizabeth Headley. Philadelphia: Macrae Smith Co. 223 pp. $2.50.
Reviewed May 12.

THE SILVER WOLF. By Merritt Parmelee Allen. Decorations by Allan Thomas. New York: Longmans, Green & Co. 206 pp. $2.50.
Reviewed April 21.

BUCKY FORRESTER. By Leland Silliman. Illustrated by Norman Guthrie Rudolph. Philadelphia: The John C. Winston Co. 216 pp. $2.50.
Reviewed April 21.

COUNTRY COUSIN. By Helen Fern Daringer. Illustrated by Edward and Stephani Godwin. New York: Harcourt, Brace & Co. 277 pp. $2.50.
Reviewed March 17.

STUDENT DANCER. By Regina J. Woody. Illustrated by Arline K. Thomson. Boston: Houghton Mifflin Co. 276 pp. $2.75.
Reviewed March 17.

OPEN SEASON. By James L. Summers. New York: Doubleday & Co. 182 pp. $2.
Reviewed May 12.

Animals, Birds & Insects

FAVORITE ANIMALS OF AMERICA. Engravings by John J. Audubon and his son John Woodhouse Audubon. Text by Kenneth D. Morrison. New York: Grosset & Dunlap. No paging. $1.
Twenty-six of the Audubon paintings reproduced in color with a short text. There is also a brief biography of John J. Audubon.

THE REAL BOOK ABOUT AMAZING ANIMALS. By Alec Dickinson. Illustrated by Fred Collins. New York: Garden City Books. 191 pp. $1.25.
This begins with the prehistoric creatures and goes on to tell the story of the "queer" animals, like the platypus, the echidna, etc. Then it takes up the more common animals under classifications like The Builders, The Fliers, etc. There are a bibliography and an index.

THE BIG BOOK OF HORSES. Written and illustrated by Edward L. Chase. New York: Grosset & Dunlap. No paging. $1.
This not only pictures the various kinds of horses in action, but gives in text and pictures the rules for good horsemanship. The title page alone is more than worth the price of the book.

A HORSE OF HER OWN. By Barbara Webster. New York: Longmans, Green & Co. 250 pp. $3.
This is a novel in which the horse Sachem is an important character. The background is Pennsylvania hill country, where Madge

Bobbs-Merrill BOOKS FOR YOUNG PEOPLE

Cloud Girl

By OLIVE W. BURT. A summer in the life of a young Indian girl. Cloud Girl experiences an Indian harvest ceremonial, a herd drive to the sheep dip, a three-day sing and many other exciting blends of Navaho ancient customs and the white man's modern ways. Illustrated by Harry H. Lees. Ages 7-11. $2.50

The Jennifer Prize

By EUNICE YOUNG SMITH. First-time readers of the latest Jennifer story will be as pleased as the established audience of *The Jennifer Wish* and *The Jennifer Gift.* This charming adventure of the amusing Hill family and lovable, ten-year-old Jennifer concerns a cow and an essay contest. Illustrated by the author. Ages 7-11. $2.50

The Mystery of the Alpine Castle

By HARRIET EVATT. Paula Roch, coming home on the train to Alpimeadow, notices two strangers — one with a stovepipe hat — and, later, an unearthly white cat. When Paula realizes that old Alpine Castle holds the answer to the mystery, things really begin to happen. Illustrated by the author.
Ages 8-12. $2.50

The Lark on the Wing

By ELFRIDA VIPONT. A sequel to the 1950 Carnegie Medal-winning *The Lark in the Morn,* but a complete story in itself. A sensitive Quaker girl, alone in London, seeks to express the talent she alone knows she possesses — concert singing. Illustrated by Sandra James. Ages 10-14. $2.50

Colt of the Alcan Road

By BERTRAND SHURTLEFF. A red-blooded adventure story of a phantom stallion and the man who tracked him down — by the famous author of the AWOL dog stories.
Ages 12 up. $2.50

Four New Volumes in the Immensely Popular

CHILDHOOD OF FAMOUS AMERICANS SERIES

Interesting, lively *stories* about the childhood years of famous American men and women. An introduction to history that children everywhere understand and like; that their parents, teachers, librarians warmly approve.

WILBUR and ORVILLE WRIGHT:
Boys With Wings, by Augusta Stevenson. Illustrated by Paul Laune.

LUCRETIA MOTT:
Girl of Old Nantucket, by Constance Buel Burnett. Illustrated by Sandra James.

JULIETTE LOW:
Girl Scout, by Helen Boyd Higgins. Illustrated by Paul Laune.

JAMES FENIMORE COOPER:
Leatherstocking Boy, by Gertrude Hecker Winders. Illustrated by Clotilde Embree Funk.

For boys and girls of 6 to 12. Each volume, illustrated. $1.75

Ask your bookseller, or write the publisher, for folder describing all 59 books in this series — one of the outstanding successes in juvenile publishing today.

At all bookstores **BOBBS-MERRILL**

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Faris lives alone. Sachem introduces her to a number of people, including the man that, in the end, she marries.

FREE AND EASY: The Story of a Narragansett Pacer. By Fairfax Downey. New York: Charles Scribner's Sons. 188 *pp.* $2.50.
The story begins in Rhode Island when the pacer was washed up on the beach from a wrecked ship. Stella O'Dare saved and trained her. The time is the early eighteenth century.

WINTER HORSE. By Glenn Balch. New York: Thomas Y. Crowell Co. 177 *pp.* $2.50.
This is another in the series of tales about the wild horses on Twin Buttes in Idaho. Ben and Dixie Darby and the horse-trainer Gaucho again are the chief characters. It is, perhaps, the most dramatic of the series, with a really thrilling scene at the end.

☆H☆H☆H☆H☆H☆H☆H☆H☆H

A legendary hero whose name spells adventure

Prince Valiant

Copr. 1951 King Features Syn., Inc.

IN THE DAYS OF KING ARTHUR

By Harold Foster with Max Trell

As the impetuous young Prince battles his way toward knighthood, readers travel in one of history's most colorful eras—alive with dragons, ogres and dungeons; famed knights like Launcelot, Gawain, Tristram; the treacherous Morgan Le Fey; Thagnar and his Viking sea hordes; and the lovely damsel Ilene. Completely illustrated with unequalled pen drawings that are absolutely authentic down to the last detail. Max Trell's vivid text flows swiftly to a tense climax. An unforgettable adventure of a time when each man fought alone for his honor—and his life.

128 pages, only $2.75

At all bookstores

HASTINGS HOUSE PUBLISHERS
New York 22

☆H☆H☆H☆H☆H☆H☆H☆H☆H

SILVER HEELS. By Paul Brown. New York: Charles Scribner's Sons. No paging. $2.50.
A story about a pony for the younger boys and girls who like horses. A generous number of very attractive illustrations, beautifully reproduced.

THE REAL BOOK ABOUT DOGS. By Jane Sherman. Illustrated by Lorence Bjorklund. New York: Garden City Books. 192 *pp.* $1.25.
How to select a dog, how to care for and train him, what kind of dog can be expected to prove a good companion, and a full description of the different breeds make this a valuable guide. It is illustrated and indexed.

RED: A TRAILING BLOODHOUND. By Colonel S. P. Meek. New York: Alfred A. Knopf. 225 *pp.* $2.50.
Colonel Meek's story this time is about a bloodhound who is trained to work with the New York State Police.

WOLF-EYE, THE BAD ONE. By Will Henry. Illustrated by Wilfrid Bronson. New York: Julian Messner.
An unusual story of a dog that was part wolf. With Wolf-Eye it was always a struggle between his love for Jim Lewis and his natural longing for a wild, independent life.

TOGO, THE LITTLE HUSKY. By Dorothy K. L'Hommedieu. With pictures by Marguerite Kirmse. Philadelphia: J. B. Lippincott Co. 62 *pp.* $2.25.
The story of Togo who proved, when he was less than a year old, that he could be the leader of a team of Alaskan sled dogs. Many black-and-white sketches and six full color illustrations.

FAVORITE BIRDS OF AMERICA. Engravings by John J. Audubon. Text by Kenneth D. Morrison. New York: Grosset & Dunlap. No paging. $1.
Twenty-six of the Audubon engravings in color, with a text by the editor of *Audubon Magazine.*

THE PROUD CAT. By Frances and Richard Lockridge. With drawings by Eleanor Blaisdell. Philadelphia: J. B. Lippincott Co. 95 *pp.* $2.25.
Diana was a Siamese who had accepted Mr. and Mrs. Wilson but questioned the two children whom they brought to spend the summer with them. A good "cat character study" with black-and-white illustrations.

THE ROUND MEADOW. By John Oldrin. Illustrated by Kurt Wiese. New York: The Viking Press. 80 *pp.* $2.50.
The account of a year in the life of a fawn that has lost its mother and is brought up on a farm. It is exceptional in its knowledge of the ways of deer, especially in the end when Dasher goes back to the forest. Beautifully illustrated with lithographs printed in sepia.

THE FLAMING BEAR. By Harold McCracken. Frontispiece by Paul Bransom. Philadelphia: J. B. Lippincott Co. 222 *pp.* $2.50.
An unusual story, founded on an Aleut legend, of a bear that shone like the moon. He lived in a cave on the slope of the volcanic mountain Shishaldin. Tan, the native Indian boy, found the bear dead in his cave and brought the shining skin home to his village. The background of the Aleutian Island country is vividly described.

THE JUNGLE TWINS. By Irma Roberts. Illustrated by Kurt Wiese. New York: Coward-McCann. 127 *pp.* $2.25.
The story of two young monkeys in the jungles of Africa. It brings in the wild animals and birds that Booj and Wemmy meet on their way through the jungle, especially a mother elephant and her baby who become their protectors. The illustrations, printed in sepia, are very attractive.

TUCK: THE STORY OF A SNOW HARE. By Alfred Flückiger. Translated by Rose Fyleman. New York: Coward-McCann. 154 *pp.* $2.50.
This is the first book by a well-known Swiss writer to be published here. It is a mature, authentic story rich with vivid word pictures of the Swiss mountains. Style and action make it a book for the older boys and girls.

ADVENTURES WITH REPTILES: The Story of Ross Allen. By C. J. Hylander. Illustrated with photographs. New York: Julian Messner. 174 *pp.* $2.75.
The story of the head of the Reptile Institute in Florida. It gives a fascinating account of the various kinds of snakes in America, wild and in captivity.

FEDERICO THE FLYING SQUIRREL. By Tony Palazzo. New York: The Viking Press. 55 *pp.* $2.50.
Reviewed June 9.

THE WHISTLING STALLION. By Stephen Holt. Decorations by Pers Crowell. New York: Longmans, Green & Co. 211 *pp.* $2.50.
Reviewed June 9.

SCRATCHY. By John Parke. Illustrated by Charles L. Ripper. New York: William Morrow & Co. 126 *pp.* $2.
Reviewed May 12.

WILD HUNTER. By K. C. Randall. Illustrated by Manning deV. Lee. New York: Franklin Watts. 236 *pp.* $2.50.
Reviewed May 12.

PAGAN: A Border Patrol Horse. By Colonel S. P. Meek. New York: Alfred A. Knopf. 238 *pp.* $2.50.
Reviewed May 12.

WIND RUNNER. Written and illustrated by G. W. Barrington. New York: Longmans, Green & Co. 160 *pp.* $2.50.
Reviewed May 12.

SNOW CLOUD. By Gerald Raftery. New York: William Morrow & Co. 189 *pp.* $2.
Reviewed May 12.

The Arts

CHRISTMAS CALENDAR. By Ilonka Karasz. No paging. $1.75.
An original and beautiful calendar in picture-book form. To be reviewed in December.

SING AND BE HAPPY. By June Norton. Pictures by Charlot Byj. New York: The John Day Co. 47 *pp.* $2.50.
Some of these simple, rhythmic songs for little children were privately published in 1935, and widely used. There are thirty-two in this book, and it is illustrated on every page with drawings printed in black and red.

FOX EYES. By Margaret Wise Brown. Pictures by Jean Charlot. New York: Pantheon Books. No paging. $1.50.
The text of this picture book is not especially interesting, but the illustrations are. Where Jean Charlot's drawings are on the white paper they are lovely in design. Printed on the green or black paper they tend to lose their value.

100 STORY POEMS. Selected by Elinor Parker. Illustrated by Henry C. Pitz. New York: Thomas Y. Crowell Co. 499 *pp.* $3.50.
An excellent selection, divided by subjects, that runs from the traditional ballads through the nineteenth-century poets to Robert Nathan's "Dunkirk." There is an author, title, and first-line index.

CHRISTMAS BELLS ARE RINGING: A Treasury of Christmas Poetry. Selected by Sara and John. E. Brewton. New York: The Macmillan Co. 114 *pp.* $2.50.
To be reviewed in December.

BALLET FOR BEGINNERS. By Nancy Draper and Margaret S. Atkinson. Photographs by Fred Lyon. Drawings by Margaret S. Atkinson. Music arranged and adopted by Beatrix Woolard. New York: Alfred A. Knopf. 121 *pp.* $3.75.
Reviewed March 17.

THE FARM ON FIFTH AVENUE: A Collection of Figures from the Metropolitan Museum of Art. Shepherded by Elizabeth Naramore. New York: Pantheon Books. 32 *pp.* $2.
Reviewed April 21.

LET THEM LIVE. By Dorothy P. Lathrop. New York: The Macmillan Co. 80 *pp.* $2.
Reviewed May 12.

THE REWARD OF FAITH. By Elizabeth Goudge. Illustrated by Nora S. Unwin. New York: Coward-McCann. 188 *pp.* $2.75.
To be reviewed in December.

COWBOY JAMBOREE: Western Songs and Lore. By Harold W. Felton. Musical arrangements by Edward S. Breck. Illustrations by Aldren A. Watson. New York: Alfred A. Knopf. 109 *pp.* $3.
Reviewed June 9.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Folk & Fairy Tales

THE DRAGONS OF BLUELAND. Story by Ruth Stiles Gannet. Illustrations by Ruth Chrisman Gannett. New York: Random House. 88 *pp.* $2.
To be reviewed in December.

SAM PATCH, THE HIGH, WIDE AND HANDSOME JUMPER. By Arna Bontemps and Jack Conroy. Illustrated by Paul Brown. Boston: Houghton Mifflin Co. 39 *pp.* $2.
Reviewed April 21.

HANS CHRISTIAN ANDERSEN FAIRY TALES. Edited by Svend Larsen. Translated from the original Danish by R. P. Keigwin. Illustrated by Vilhelm Pedersen. New York: Charles Scribner's Sons. 395 *pp.* $2.50.
Reviewed March 17.

Science & Hobbies

THE BIG BOOK OF REAL AIRPLANES. Text by Charles L. Black. Pictures by George J. Zaffo. New York: Grosset & Dunlap. No paging. $1.
A practical guide, illustrated with drawings in color and diagrams, to the various types of airplanes, guided missiles, jets, etc.

THE BIG BOOK OF REAL LOCOMOTIVES. By George J. Zaffo. New York: Grosset & Dunlap. No paging. $1.
This has three "pull-out" pictures in full color that show six types of locomotives in detail. There are a brief text and an explanation of the Whyte classifications system.

THE BIG BOOK OF THE REAL CIRCUS. Text by Benjamin Brewster. Pictures by Gail Phillips. New York: Grosset & Dunlap. No paging. $1.
A large picture book, printed in full color, that shows the circus in action and behind the scenes.

IDEAS ON FILM: A Handbook for the 16mm. Film User. Edited by Cecile Starr. Foreword by Irving Jacoby. New York: Funk & Wagnalls. 251 *pp.* $4.50.
Cecile Starr is the "non-theatrical" film editor of *The Saturday Review of Literature.* Here she has brought together the articles that have been published in the magazine on making and selecting films that influence the thought and ideas of Americans. The technical side is covered and there is a full index. Published as an adult book, it will certainly be of interest to modern young people.

OUR F. B. I.: An Inside Story. By John J. Floherty. Philadelphia: J. B. Lippincott Co. 155 *pp.* $2.75.
In this John Floherty has brought up to date his "Inside the F.B.I.," published some years ago and, perhaps, the most popular of his books. This begins with a "profile" of J. Edgar Hoover. It is illustrated with photographs.

ROCKS AND THEIR STORIES. By Carroll Lane Fenton and Mildred Adams Fenton. New York: Doubleday & Co. 112 *pp.* $2.50.
A rather technical book on geology for the collector of rocks and minerals. The rocks are classified under name, and there is an alphabetical index.

PLANTS IN THE CITY. By Herman Schneider. Pictures by Cynthia Koehler. New York: The John Day Co. 96 *pp.* $2.50.
A very attractive book that tells just how plants grow, what they feed on, how they multiply. It tells particularly of plants that are able to adapt themselves to city conditions. An informing book, it tempts one to start immediately an indoor garden.

EASY PUPPETS. By Gertrude Pels. Illustrated by Albert Pels. New York: Thomas Y. Crowell Co. 104 *pp.* $2.50.
This attractive book, fully illustrated, shows how to make the easily manipulated hand puppets from all sorts of materials. It tells, too, how to make the theatre and scenery. It is comprehensive and delightfully simple.

DOLLS TO MAKE FOR FUN AND PROFIT. By Edith Flack Ackley. Drawings by Telka Ackley. Philadelphia: J. B. Lippincott Co. 126 *pp.* $3.
This new edition of a popular book is illustrated with many drawings and patterns that are simple to follow. It suggests making dolls to sell in shops as well as for pleasure.

O.K. FOR DRIVE-AWAY. By Henry B. Lent. New York: The Macmillan Co. 152 *pp.* $2.50.
Reviewed August 18.

ALL AROUND YOU. Written and illustrated by Jeanne Bendick. New York: Whittlesey House. 48 *pp.* $2.
Reviewed May 12.

LET'S GO CAMPING. Written and illustrated by Harry Zarchy. New York: Alfred A. Knopf. 188 *pp.* $3.
Reviewed June 9.

THE BIG BOOK OF REAL BOATS. By George J. Zaffo. Text by Benjamin Brewster. New York: Grosset & Dunlap. No paging. $1.
Reviewed August 18.

THE BIG BOOK OF REAL BUILDING AND WRECKING MACHINES. By George J. Zaffo. New York: Grosset & Dunlap. No paging. $1.
Reviewed August 18.

THE FIRST BOOK OF TREES. By M. B. Cormack. Pictures by Helene Carter. New York: Franklin Watts. 93 *pp.* $1.75.
Reviewed August 18.

INSECTS: A Guide to Familiar American Insects. By Herbert S. Zim and Clarence Cottam. Illustrated by James Gordon Irving. New York: Simon & Schuster. 157 *pp.* $1.
Reviewed August 18.

EVERY CHILD'S BOOK OF ANIMAL WONDERS. By J. Bentley Aistrop. New York: Roy Publishers. 172 *pp.* $2.50.
Reviewed August 18.

STATE BIRDS AND FLOWERS. By Olive L. Earle. New York: William Morrow & Co. 64 *pp.* $2.
Reviewed August 18.

WEATHERCRAFT. By Athelstan F. Spilhaus. New York: The Viking Press. 64 *pp.* $2.
Reviewed August 18.

Steck Juveniles for Fall

THE FRIENDS

by Esther Buffler
Color illustrations by Constance Forsyth

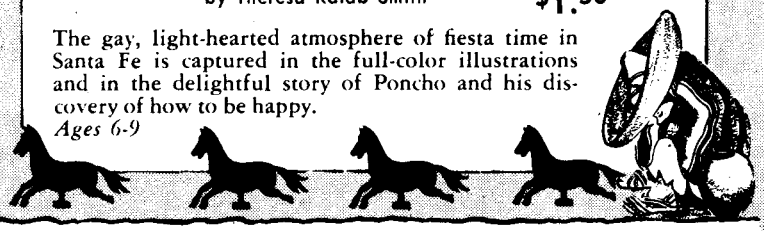
The story of the friendship of two Breton boys secretly working on boat models to enter in a big contest, and the wisdom and understanding they follow when one of them is prevented from finishing his model in time.

Ages 10-12
$2

PONCHO AND THE PINK HORSE

by Theresa Kalab Smith $1.50

The gay, light-hearted atmosphere of fiesta time in Santa Fe is captured in the full-color illustrations and in the delightful story of Poncho and his discovery of how to be happy.
Ages 6-9



JOE AND ANDY WANT A BOAT

by Siddie Joe Johnson
drawings by Lucille Jeffries
color by Barbara Maples

Joe and Andy, who dream of boats, one day luckily discovered an old one. Only the oarlock is good, but, in an unexpected way, they soon realize their dream of owning a big boat. Beautiful water color illustrations.

Ages 8-10
$2

Saturday HEROES

by Curtis Bishop

Larry Baker, finished with professional football, finds himself turned down as a coach by his alma mater. A new opportunity presents itself, and Larry's squad in a Rose Bowl bid faces a team of his former coach. Filled with thrills and excitement. *Teen-age*

$2

THE STECK COMPANY • Publishers • AUSTIN, TEXAS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DOUBLE-CROSTIC NO. 920

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS

A. First name of pseudonym, with word J, of Washington Irving.

B. Devised, fabricated, as a plan, an intrigue, or the like.

C. To delude with a trick (2 wds.).

D. Not made frothy by churning or whipping.

E. To remove the seeds from (flax) by combing before the flax is retted.

F. Irritated; vexed.

G. An Egyptian singing and dancing girl.

H. City in western Romania, near Hungarian border, transferred to Hungary 1940-45.

I. Quality or state of being transitory, or readily vaporizable.

J. Last name for a pseudonym of Washington Irving (with Word A).

K. Connects or links.

L. Emphasized.

WORDS

128 16 34 8 99 154 53 134

62 87 20 43 78 165 143 1 139

140 171 28 19 82 61

88 145 45 133 179 85 4 81

74 107 151 130 80 14

5 33 66 109 94 83 75

70 36 169 111

150 157 22 41 132 108 167

135 44 161 73 177 67 166 122 182 11

97 106 120 57 91 146 9 115

27 21 123 37 76

136 15 24 47 104 6 84 90

DEFINITIONS

M. Any pattern made by interlacing curved lines (arch.).

N. Heroine of a romance with Narcissus (Gr. myth.).

O. One of a religious and military order established at Jerusalem, 1188, to protect pilgrims and the Holy Sepulcher.

P. Scene of the battle of "Chevy Chase," 1388.

Q. A caprice.

R. Want of concern; indifference.

S. Given to foolish or visionary fancies.

T. English poet and critic (1824-74; member of so-called "spasmodic school").

U. Another pseudonym of Washington Irving.

V. Habituated.

W. Poem by Sir Walter Scott, 1812.

X. In a doubtful manner.

WORDS

69 152 51 110 121 60 55 13 155

50 173 63 129

71 147 46 26 10 112 142

141 12 125 144 101 93 172 149 158

77 114 181 38 96 126 65 18

138 175 105 30 98 156 168 148 40 54 64

68 29 35 7 160 89 102 119

23 117 100 124 180 163

116 174 32 113 153 131 42 52 127

39 49 72 56 3 176 25 17 178 162

48 92 31 58 159 170

59 79 86 103 95 118 2 137 164

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in, you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

							1 B	2 X	3 V	4 D	5 F	6 L	7 S	8 A	9 J	10 O	11 I
	12 P	13 M	14 E		15 L	16 A	17 V	18 Q	19 C	20 B		21 K	22 H	23 T		24 L	
25 V	26 O	27 K	—	28 C	29 S	30 R	31 W		32 U	33 F	34 A	35 S	36 G	37 K	38 Q	39 V	
40 R		41 H	42 U		43 B	44 I	45 D	46 O	47 L	48 W	49 V	50 N		51 M	52 U		
53 A	54 R	55 M	56 V	57 J	58 W	59 X		60 M	61 C		62 B	63 N	64 R	65 Q	66 F	67 I	
68 S	69 M		70 G	71 O		72 V	73 I	74 E	75 F	76 K		77 Q	78 B	79 X	80 E	81 D	
	82 C	83 F	84 L	85 D		86 X	87 B	88 D	89 S	90 L		91 J	92 W		93 P	94 F	
95 X	96 Q		97 J	98 R	99 A		100 T	101 P	102 S	103 X	104 L	105 R		106 J	107 E	108 H	
109 F	110 M	111 G		112 O	113 U		114 Q	115 J		116 U	117 T	118 X	119 S	120 J		121 M	
122 I	123 K	124 T		125 P	126 Q	127 U		128 A	129 N	130 E		131 U	132 H		133 D	134 A	
135 I	136 L	137 X	138 R	139 B		140 C	141 P	142 O		143 B	144 P	145 D		146 J	147 O	148 R	
149 P	150 H		151 E	152 M	153 U		154 A	155 M		156 R	157 H	158 P		159 W	160 S	161 I	
162 V	163 T	164 X		165 B	166 I	167 H	168 R	169 G		170 W	171 C	172 P		173 N	174 U	175 R	
176 V		177 I	178 V	179 D	180 T		181 Q	182 I									

Solution of last week's Double-Crostic will be found on page 6 of this issue.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

What's your score on these questions about WILLIAM FAULKNER

and the works for which he was awarded the Nobel Prize for Literature

Question 1. Why was Faulkner awarded the Nobel Prize for Literature?

Question 2. Which of his novels reverses Freud by using sexual nightmares that are in reality symbols of Southern social problems?

Question 3. What is the uniquely satisfying connecting link in nine of Faulkner's best known books

Question 4. How does Faulkner's private life bear out his love for his mythical "Yoknapatawpha" County?

Question 5. What is the best way to begin reading (or re-reading) the works of William Faulkner?

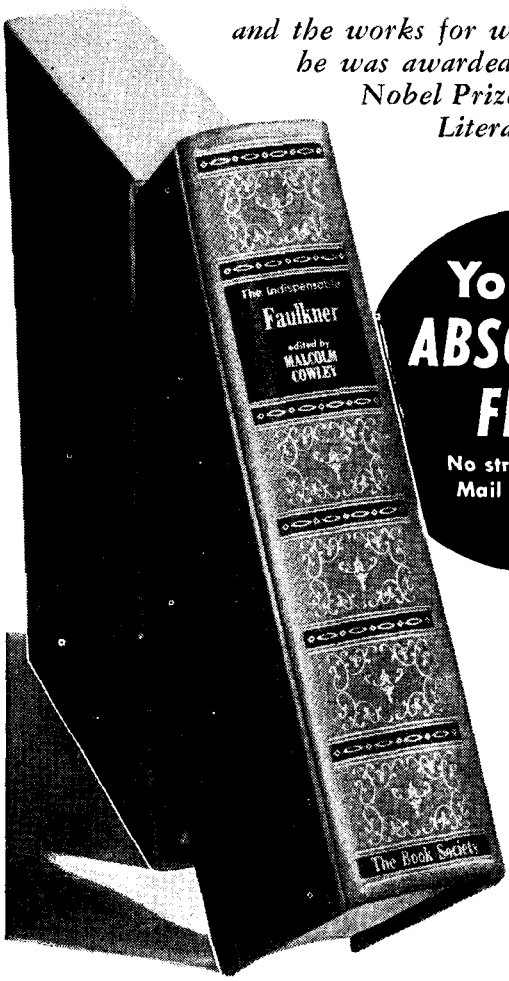
Answer 1. "For his powerful and artistically independent contribution to the new American novel." Faulkner was also recently awarded the famed Howells Medal in recognition of the "most distinguished work of American fiction during the past 5 years."

Answer 2. "Sanctuary"—the best known and most violent of all his novels wherein appears the incredibly wicked Popeye and his victim, Temple Drake.

Answer 3. The link is Faulkner's mythical Yoknapatawpha County, in Mississippi, whose mythical population of 15,611 persons include all those amazing Faulkner characters who live, love, hate, rape, pray, decay and die in these nine books . . . the townsmen and backwoods farmers, the housewives and "madams," the planters and poor whites . . . some heroic, some diabolical—all unforgettable.

Answer 4. Except for a few visits to Hollywood (which for Faulkner have been eminently unsatisfactory) he has spent the last 25 years in Oxford, Mississippi, the town where he grew up and less than 40 miles from New Albany, where he was born September 25, 1897. He has always been happiest in the Mississippi country about which he has written so eloquently.

Answer 5. With this superb Book Society edition of William Faulkner edited by Malcom Cowley, containing eighteen stories (listed at left) which form THE SAGA OF YOKNAPATAWPHA COUNTY, 1820-1945. This is, in effect, a complete new work selected from Faulkner's best published novels and stories with his own account of one of his famous fictional families written **especially for this volume.** And this big 762-page book is yours **absolutely free** when you mail coupon below.



Yours... ABSOLUTELY FREE!

No strings attached! Mail coupon below today!

IF YOU answered the first four questions correctly, you're a Faulkner "expert." If you answered but three, you're still pretty good. But regardless of how many or how few you knew, there's a unique new way for you to get to know all the answers about the outstanding writers of all time.

How? *The Book Society way!* Book Society's editions are especially designed to give you a comprehensive, 4-dimensional picture of an author—and not just in "samplings." You get *complete* works, plus representative cross-sections of his (or her) writing efforts plus, often, intimate letters, personal notes, and so forth. And, to help you understand the author as a human being—so you may know the physiological and psychological factors that made him write as he did—a famous "scholar" of that author always introduces him to you. (Noted critic Malcolm Cowley "introduces" William Faulkner to you in this superb edition.)

and here's why you are being given this 762-page William Faulkner absolutely FREE

The answer is simple. We're so sure you're going to like The Book Society idea that we will send you—*absolutely* free—this 762-page volume of William Faulkner. You *keep* the Faulkner, whether you like The Book Society or not. Now, The Book Society is *not* "just another book club." You're not required to take any set number of books per year.

There are no commitments now or ever to buy any other books. You can cancel membership at any time, and for any reason. Your first selection, the 768-page James Joyce, for $2.39 (the Society's regular low price), will be sent along with your William Faulkner. *Send no money!* And remember, as a member you are under no obligation whatsoever.

BEAUTIFUL EDITIONS INDIVIDUALLY SLIP-CASED Books you will be proud to keep in a prominent place in your library.

IN THIS ONE 762-PAGE BOOK YOU GET ALL THIS FAULKNER FREE WHEN YOU MAIL COUPON

The Saga of Yoknapatawpha County

In this "saga" each period in time is introduced by editor Malcolm Cowley. The saga can be read contnuously, as a novel, or dipped into, as an anthology.

1. The Old People — covering the period from 1820-1859 — contains these stories: A Justice, Wedding in the Rain (From *Absalom, Absalom*), Red Leaves, Wash.

2. The Unvanquished—from 1864-1874 — Raid (From *The Unvanquished*), Wash. An Odor of Verbena (From *The Unvanquished*)

3. The Last Wilderness — 1883 — The Bear

4. The Peasants — 1900 — Spotted Horses (From *The Hamlet*)

5. The End of an Order — from 1902-1923 — That Evening Sun, Ad Astra, A Rose For Emily, Dilsey (From *The Sound and The Fury*)

6. Mississippi Flood — 1927 — Old Man (From *The Wild Palms*)

7. Modern Times—from 1928-1940 — Death Drag, Uncle Bud and the Three Madams (From *Sanctuary*), Percy Grimm, Delta Autumn

APPENDIX—1699-1945—The Compsons

Many other magnificent Book Society editions soon available...

. . . including *Joseph Conrad, Ring Lardner, Sherwood Anderson, D. H. Lawrence, Dorothy Parker, Plato, Edgar Allen Poe, Oscar Wilde, John Steinbeck, Rabelais*—all great books you'll read and reread. All Book Society editions average about 700 pages (two to four times as much text as most standard-size books). Handsomely bound and slip-cased.

The International Book Society
2 Columbus Circle, New York 19, New York

SEND NO MONEY! MAIL COUPON!

Also YOURS for 7-Day FREE Examination Your first Book Society Selection

The 768-page

JAMES JOYCE

In this one volume you get **complete:** Joyce's famous autobiographical novel, "A Portrait of the Artist as a Young Man"; his great 3-act play, "The Exiles"; his "Collected Poems"; his magnificent collection of 15 short stories entitled, "Dubliners"; **plus** passages from "Ulysses" and "Finnegans Wake." Introduced by Professor Harry Levin of Harvard. Yours for 7-day FREE examination together with your **absolutely** FREE gift of the 762-page edition of William Faulkner.

Yours ABSOLUTELY FREE
The 762-page WILLIAM FAULKNER

The International Book Society, Dept. 155
2 Columbus Circle, New York 19, N. Y.

I want to take advantage of your introductory offer to send me FREE the 762-page WILLIAM FAULKNER along with my first Book Society selection, **the 768-page JAMES JOYCE for only $2.39 (plus shipping).** At the same time, and also free, enroll me as fully privileged member of The Book Society, which permits me to receive other Society books at only $2.39.

With each purchase of 4 selections, I will receive a FREE selection as a bonus book. However, I understand that I am in **no way** obligated to take any specific number of books at any time. Every two months I will be offered 2 new Book Society volumes. These I may accept or reject as I choose. And I must be completely delighted with my first two books **or I** may return the 768-page JAMES JOYCE within 7 days and owe you nothing . . . keeping the 762-page WILLIAM FAULKNER as an **absolutely** free gift.

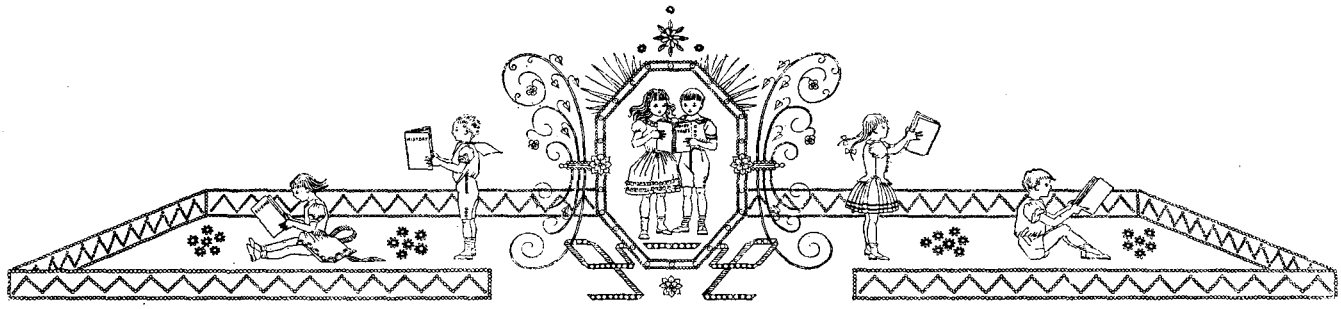
NAME .....
Please Print Plainly

ADDRESS .....

CITY..... STATE.....
Zone No. (if any)

SR-11

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



OXFORD BOOKS FOR BOYS AND GIRLS

PAPA SMALL

by Lois Lenski

Mr. Small, hero of many stories dear to little children, is now a fond papa of three small Smalls. A picture book of family doings. Ages 4-6. $1.25

AMANDA AND THE BEAR

by Tasha Tudor

Adam was a friendly bear whose friendliness sometimes proved embarrassing. Enchanting pictures in full color. Ages 5-8. $1.75

TIM AND CHARLOTTE

by Edward Ardizzone

Tim and Ginger rescue a little girl from the sea and name her Charlotte. Loss of memory, a school-ground fight, and a wise doctor contribute to the excitement, vividly illustrated in full color. Ages 4-6. $2.00

LITTLE SEA LEGS

by Melvern Barker

A little farmer goes to sea and learns how important "sea legs" are to fishermen. Impressive illustrations in black and yellow. Ages 4-7. $2.00

WHAT MAKES AN ORCHESTRA

by Jan Balet

The instruments of the orchestra are shown in fascinating detail as the author-artist builds his orchestra from quartet to *tutti*. Ages 8-16. $2.50

THE WILD LITTLE HONKER

by Dorothy and Nils Hogner

A young duck follows the honking call of his wild cousins flying north rather than stay in comfort near the honking of automobiles by the Bronx River. Ages 4-8. $1.50

LITTLE HOUSES FAR AWAY

by Pamela Bianco

Paula and Mark see for themselves whether the houses "far away" are dolls' houses. Surprising adventures follow in this new concept of the life of dolls. Ages 6-10. $2.25

AZOR AND THE BLUE-EYED COW

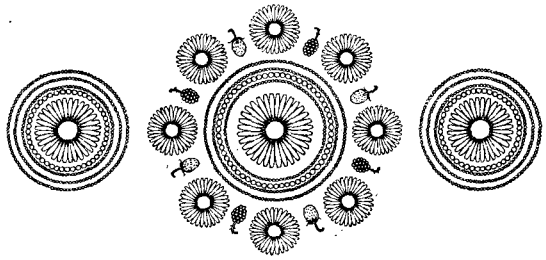
by Maude Crowley

Azor tries to help Clara, the blue-eyed cow who upset most of Marblehead, and proves that there is a Santa Claus. Pictures by Helen Sewell. Ages 5-8. $2.25

PEANUT

by Ruth and Latrobe Carroll

This tiny dog is happy until jealousy of a Great Dane makes him run away with a family of field mice. Charming pictures in black and rust. Ages 7-10. $1.75



PICKEN'S EXCITING SUMMER

by Norman Davis

Further adventures of the small African and his pet monkey include forest fire, fishing, and a festival. Pictures in green and black by Winslade. Ages 7-10. $2.00

TEN SAINTS

by Eleanor Farjeon

Reissue of a beloved book of biographies of ten favorite saints, with tapestry-like pictures by Helen Sewell. Protestant or Catholic edition. Ages 8-12. $3.00

QUILLENBACK FOR FIRE CHIEF

by Joan Howard

The small creatures of the Green Forest whom children loved in *Uncle Sylvester* organize to fight a new menace—fire! Illustrations by Garry MacKenzie show Quillenback, the mighty porcupine, in action. Ages 7-10. $1.50

SANDRA AND THE RIGHT PRINCE

by Mildred Napier Anderson

This progressive princess sets a new kind of task for the prince who will win her hand. Pen-and-ink drawings by J. Paget-Fredericks, a master of fairy tale illustration. Ages 8-12. $2.50

DOPEY DOINGS

by Elizabeth Ripley

The child's pocket-sized book of jokes collected by the children themselves from the favorite "moron" type they delight in. A companion volume to *Riddle Me This*. Ages 7-12. $.85

NIKOLINE'S ACADEMY

by Margaret Maw

The plucky heroine of *Nikoline's Choice* fights competition, lack of funds, and school jealousies to win recognition and the coveted teacher's certificate. Ages 14-18. $2.75

SMOKING HOOF

by Gertrude Robinson

Courageous young Timmy, with his beloved horse, joins the Revolutionary Army and learns sacrifice and real heroism in the desperate campaign of 1777. Ages 10-12. $2.50

ROMAN EAGLE

by Stephani and Edward Godwin

The new faith helps Marcus, a Roman, and Damaris, a Jew, conquer their difficulties in the Roman world of the first Christian century. Ages 14-18. $3.00

THE GROWING HUMAN FAMILY

by Minoo Masani

The history of Man's co-operative efforts from tribe to family of nations. Graphic illustrations by C. H. G. Moorhouse. Ages 12-16. $2.50

At your bookstore

OXFORD UNIVERSITY PRESS 114 FIFTH AVENUE NEW YORK 11

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED